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UK kids TV
Boom or bust?
Page 14



NATPE Europe
Ones to watch
Page 26



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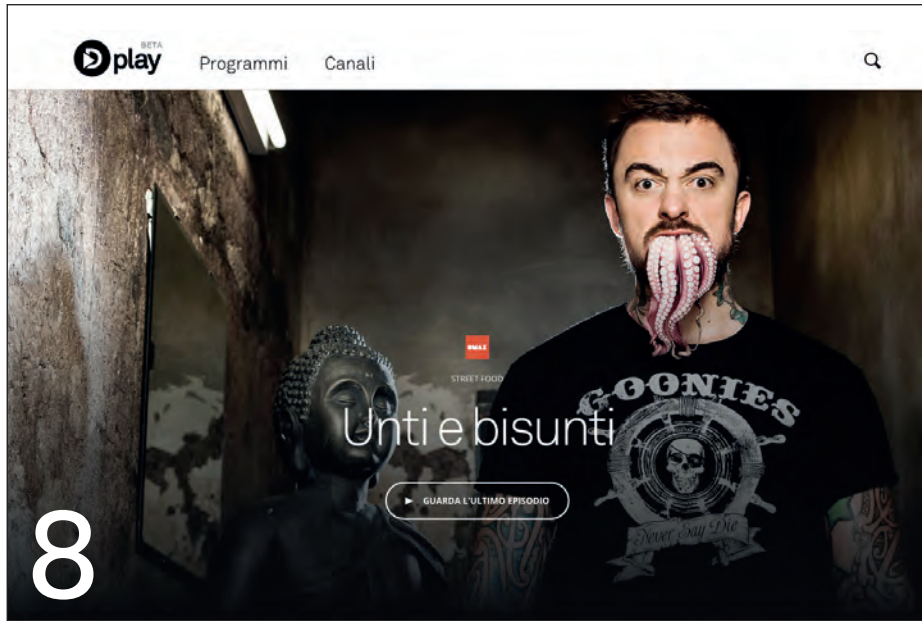
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This issue

8 Discovery embarks on OTT 'Million March'

Discovery Networks International is launching OTT services throughout Europe. Its top executives explain how the channel operator will win streaming customers, as it starts on a 'March to a Million'

14 UK kids TV: Boom or bust?

Having fought for and won animation and then live-action kids television tax breaks, is it boom or bust for the UK kids business? Stewart Clarke gets a producers' eye view

18 Monitor: Endemol Shine Group

Marina Williams, Endemol Shine Group's regional CEE and MENA chief tells TBI about local opportunities as the dust settles on TV's biggest recent merger

20 French digital documentaries

France is a leading producer of innovative digital documentary projects, so why are producers and channels concerned for the future? Pascale Paoli-Lebailly reports

26 NATPE Europe Hot Picks

Latin telenovelas, British poltergeist miniseries and French memory quizzes are heading to NATPE Europe. TBI identifies the cream of crop in Prague

36 LA Screenings: Wrap party

Another year of excess, exuberance and extreme selling at the Hollywood studios has come and gone, but the nature of the process is changing, writes Jesse Whittock

Regulars

2 Ed Note • 4 People • 6 Viewpoint • 44 Last word



EDITOR'S NOTE

STEWART CLARKE



If the amount spent on content directly equates to success then Netflix's growth will continue unabated. The streaming service spent north of US\$3 billion on programming last year, more than the BBC, HBO or Sky (stripping out sports rights).

As Netflix looks to become an online TV network, the traditional networks are looking to learn lessons from the streaming world. What feels decidedly traditional, is the migration to LA in May as international buyers peruse the studios' latest shows. This year Disney came out strongly, there was talk of superhero fatigue and the trend for medical dramas and movie-based series continued. Having recovered from the Screenings, Jesse Whittock picks over the best and worst of this year's crop.

In terms of programming spend, the US networks, Netflix and HBO, and the BBC and Sky in the UK are the global big spenders. Also in that top tier is Discovery, with a budget that will comfortably top US\$2 billion this year. TBI went to Paris to hear from Discovery management about how the company will evolve, and CEO David Zaslav was unshakable in his belief that having consistently sunk cash into programming while many countries were in recession, it is about to reap the rewards as growth starts to return.

In terms of next steps, one wonders whether Discovery could do a game-changing deal that would catapult it to the size of the Hollywood majors. Could it ever align itself with one of them? Erroneous reports

of a Fox-Discovery deal surfaced earlier this year (resulting in a share price spike), and while in Paris, Zaslav described Disney as an "amazing company". With ex-Mouse House exec Rich Ross now Discovery Channel chief, there are already links between the two. Could Disney's family and kids entertainment be the perfect accompaniment to Discovery's mostly factual family fare?

It is pure crystal ball-gazing, but media moguls like to build a legacy, and Zaslav's current deal with Discovery runs until 2019; maybe he will start to engineer a mega-deal before then. What is known is that Discovery is making a big OTT play internationally and we have the full low down from Zaslav and his international chief, JB Perrette.

From billions of dollars of spending in content to the other end of the scale: we also look at an area where the lack of programme spend is an issue, UK kids TV. With new tax breaks in hand, the financing of UK originated kids fare has become if not easier, less difficult. However, the spending on kids by the main public channels is waning and the industry is lobbying to get all PSBs to increase activity in kids. After the drive for tax breaks, it could be the UK industry's biggest battle yet. We talked to producers and got an on-the-ground view.

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On the move

TBI takes a look at the latest comings and goings in the international television business and reports on who's moving where

NBC Entertainment has promoted BELA BAJARIA to president of production unit Universal Television. Tracey Pakosta, previously Universal TV's EVP, comedy, moves to NBC Entertainment to become EVP, comedy programming to replace Vernon Saunders



Gary Woolf has returned to All3Media just a year after leaving to join Zodiak Media. At Zodiak, he was head of digital, business development and insight, having held a similar post during his first run at All3. In the new post he will establish an insight and research department

ANNA GORDON has stepped up to the executive VP post at BBC Worldwide Latin America following incumbent Fred Medina's resignation in April. Gordon has most recently been based at BBCWW's London headquarters, but relocates to Miami to oversee all businesses in 19 territories



Former FremantleMedia UK CEO Sara Geater is joining another UK-based production giant, All3Media, as COO. Since leaving FremantleMedia last year, she's been chairman of UK indie body Pact, which has named Laura Mansfield as her replacement and Hat Tricks' Paul Cohen as vice-chair

Pact has also established its US division, with former National Geographic Channel CEO DAVID LYLE hired as president and Matt Gould as executive VP. The body will seek to do for US producers what Pact does for indies in the UK



Scripps Networks Latin America has promoted Adriana Alcântara and Claudia Clauhs as it rolls out Food Network across its operational region. Alcântara becomes VP, marketing and production, while Clauhs is named VP, programming. Both report to managing director Márcio Fonseca

Nordic World has promoted ANN CHRISTIN SILJAN and Paulina Eklund in a restructure that follows a tough period for the Scandinavian content distributor. The promotions followed news sales chief Jan Salling will soon exit to launch his own distribution business, Missing Link Media



Craig Cegielski and Jennifer Mullin have been named co-CEOs of FremantleMedia North America to replace current incumbent Thom Beers, who is exiting this summer upon the end of his contract

Former Cineflix Media executive Jodi Flynn has hired REBECCA HALPERN to become VP of development at her Leftfield Entertainment-backed prodco, Outpost Entertainment. Halpern currently has a pilot in the works at A+E Networks' LMN and shows in development at Discovery and Animal Planet



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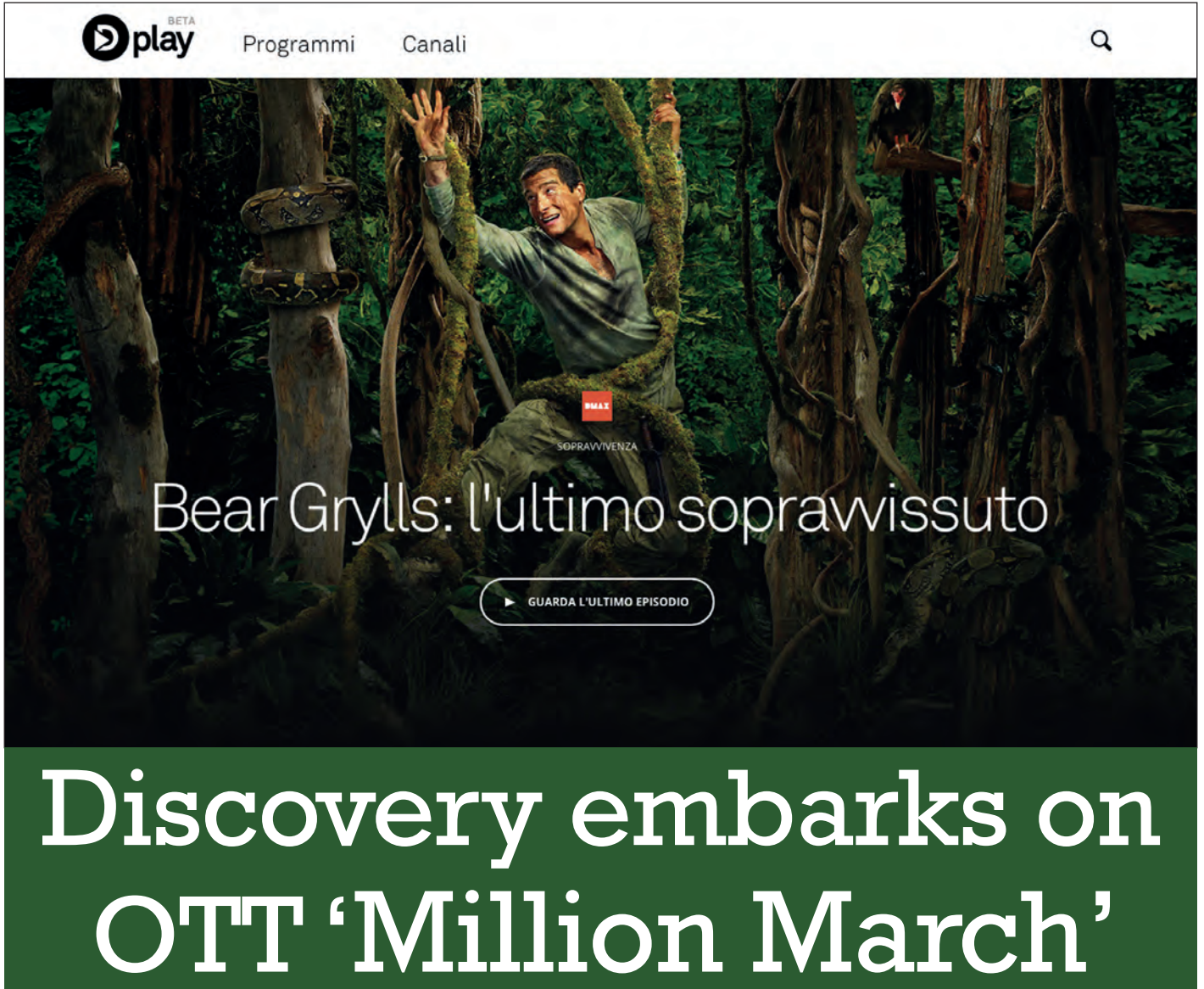
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Discovery Networks International is launching OTT services throughout Europe. Its top executives explain how the channel operator will win streaming customers in big numbers, as it starts on its 'March to a Million'. Stewart Clarke reports from Paris

When TBI was the first to report in early June that Discovery Communications was making a concerted effort in OTT in Europe with a cluster of new Dplay-branded platform launches, there was surprise in some quarters that a company so invested in traditional TV (and so protective of its rights) would dive so deeply into streaming.

The SVOD and AVOD play is, however, essentially an extension of Discovery's diversification strategy. Having been a pay TV

specialist for decades, it made an aggressive free-to-air play with the US\$1.7 billion deal for European broadcaster SBS in 2012, though its international FTA strategy was already underway at that point.

Discovery's OTT services can co-exist alongside free and pay TV in the same way that free TV was welcomed into the mix a decade ago, JB Perrette, president of Discovery Networks International, tells TBI.

"When we said 'free-to-air', a lot of people and our distributors, with good reason, asked, 'how can you do that when you are involved in

pay TV?' Lo and behold, ten years later we're the third-largest free-to-air broadcaster in Italy and we have free to air channels in Germany, Spain, the UK and Scandinavia. And guess what, we've been able to do it in a smart way that ultimately allows us to differentiate our pay channels, by cleverly windowing content or investing in different content for free-to-air."

Mindful then of the reaction of its pay TV operator partners to going direct-to-consumer – in a nutshell it is the sum of all of their worst cord-cutting nightmares – Dplay's new Nordic service will have a raft of content from the SBS free TV

offerings. In Italy, where Discovery has carved out a position as a leading free-TV broadcaster, Dplay will be ad-supported and have content from free TV channels Real Time and DMax.

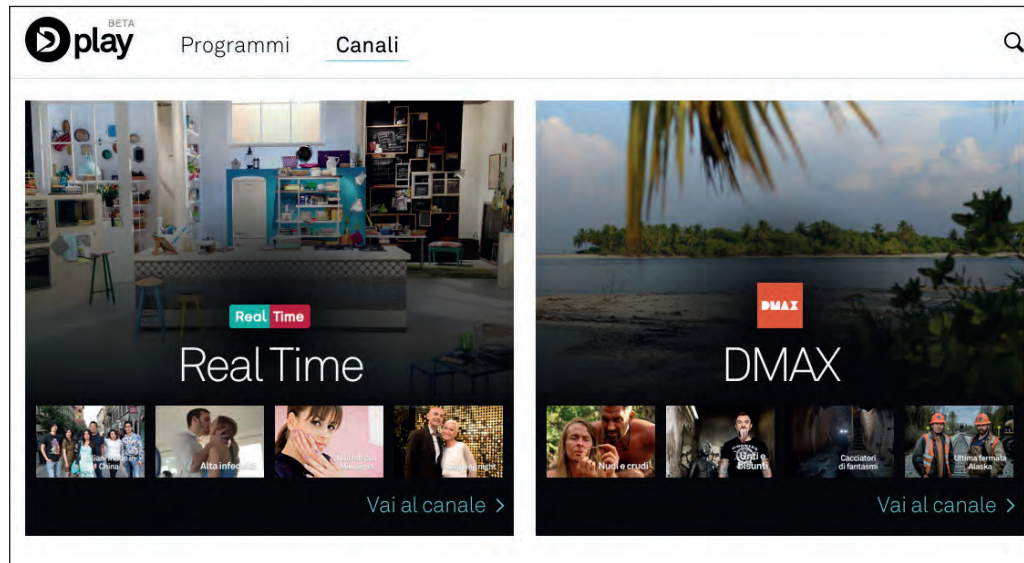
There will be some Discovery fare, including reality staple *Deadliest Catch*, but free channels will provide the bulk, meaning Discovery can have an OTT service that does not threaten to cannibalise its pay TV operations.

"It's not in our best interest that OTT undermines the pay TV business, so we're evolving it in a way that we think, based on pricing, the way it is packaged and access, that enables it to exist in a multi-model ecosystem: pay TV, free TV, OTT," says Perrette.

Competition is fierce, however. The impact Netflix has had is clear and although it has built its service largely with scripted programming, it is starting to make large bets on factual content. The likes of XiveTV and Discovery founder John Hendricks's CuriosityStream service are also taking docs into the digital and streaming realm.

Discovery, one of the biggest owners of doc programming in the world, will not be going head to head with XiveTV and Curiosity, however, with a line up pulled largely from its growing range of free TV offerings.

Dplay does however carry the 'D' from the predominantly pay TV 'Discovery' and the fact it is an OTT service gives its parent an additional distribution option. In markets such as Romania where the Discovery channels are off the RCS & RDS platform after protracted and unsuccessful



Perrette is already implementing that strategy.

"JB and his team are pushing harder on price," Zaslav says. "As deals come up, we will fight not only for broader carriage of our channels, but for higher pricing."

In Scandinavia, the SBS channels group, which is rebranding under the Discovery Networks moniker, already had catch-up services. Dplay assembles these under a single, new brand. It will be available over-the-top and on connected devices via a dedicated app.

Pricing details are thin on the ground ahead of the full commercial launch later in the summer, but the Norwegian version, which was the first

ad-supported free live TV and seven-day catch-up service, as well as an ad-free SVOD offer, much like Hulu and Hulu Plus in the US – a service Perrette played a hand in launching.

Dplay will also expand to other markets, but where and when is not yet clear. "The markets where we have biggest share and scale, Scandinavia and Italy, were the obvious ones, and we're evaluating what would make sense in other markets," says Perrette.

The DNI boss adds that how the million customers it is targeting come – whether through Dplay or Eurosport's relaunched OTT service (see p. 10) – is immaterial. "We're indifferent, we just want to see them both grow. With Dplay in the Nordics, we haven't even put our foot on gas. We've literally just got product out, it will take six to twelve months to see what our entitlement is."

Fox International Channels and A+E Networks have made OTT moves in Asia, taking channels and content from pay to direct-to-consumer streaming, but Zaslav maintains Discovery's million customer OTT push makes it the most aggressive channel operator in the space.

"We are the only media company going direct to consumer across a mass of territories," Zaslav says. "We are fully committed to Europe; we said a few years ago it is the new emerging market [for us] and we have invested billions of dollars and grown market share. Now, we are going direct to consumer, and have over 300,000 signed up."

"We have started our initiative, 'March to a Million', and our drive over the next eighteen months is to have a million subscribers to our direct-to-consumer platforms. I think that is just the beginning."



carriage talks, OTT offers another route to market.

Discovery is pushing hard for affiliate fee hikes from the pay TV operators that carry its channels, and the launch (or not) of Dplay will surely strengthen its hand in carriage deal discussions.

Discovery CEO David Zaslav is clear that operators will need to pay more for Discovery's bouquet moving forward, and international boss

to launch last March, is priced at NOK79 per month (US\$10.26) or NOK759 for a yearly sub.

At launch Dplay will run on PCs and Macs with Android, iOS and connected TV functionality coming later in 2015.

In Sweden and Denmark the service is in beta mode, and is being tested with existing Discovery pay TV customers. The full launch comes later this year and is expected to offer an

Eurosport is relaunching its Eurosport Player OTT service as (new) parent company Discovery embarks on a drive for one million OTT customers internationally.

our channels more local, scheduled for local audiences and about local stories.”

The channel operator has snagged a raft of rights in recent weeks including Wimbledon tennis rights in Belgium, Europa League

viewers is clearly a big part of Eurosport and Discovery’s future, and it is great to have a first mover advantage with Eurosport Player.”

The Player relaunch comes as Discovery starts rolling out its Dplay OTT service across Europe (p. 8-9). It has launched in beta mode with a full roll out coming this summer.

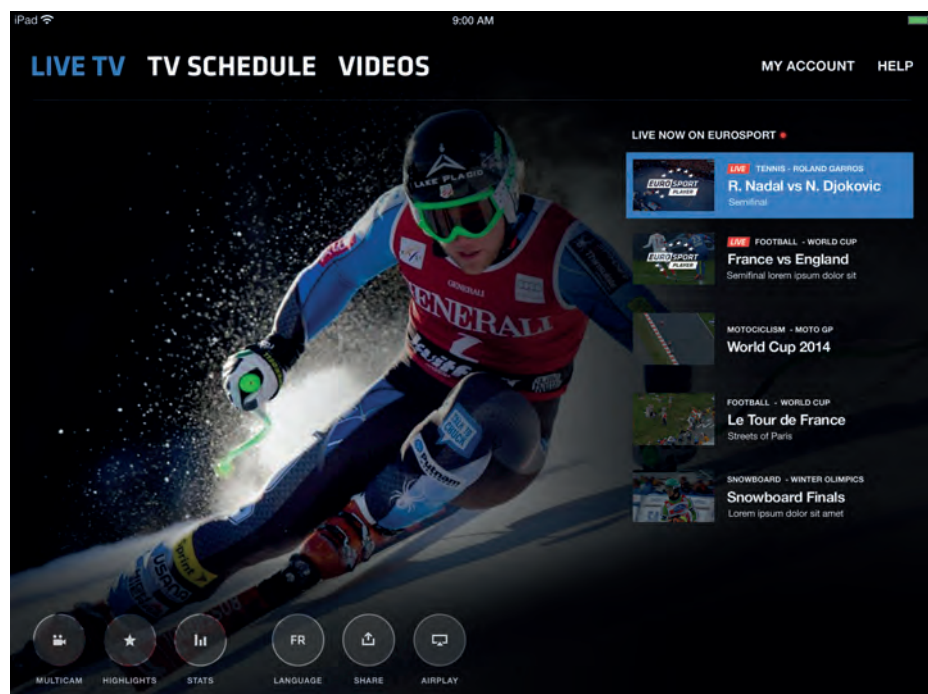
At Eurosport’s recent Paris event, which was held at the Roland Garros stadium during the French Open tennis, new channel Eurosport Denmark was announced.

It will replace Canal 8, which Discovery recently bought from Scandi-based pay TV operator C More.

Discovery’s investor base, meanwhile, is widening to encompass more non-US entities, but explaining the reach and legacy of the Eurosport brand to the core US investors is a challenge.

That is one reason it is often described to US investors as the ‘ESPN of Europe’ (although is considerably more successful than ESPN ever has been in Europe).

“We have more international investors than ever, and we’re tapping into the fact that more than 50% of our business is now outside of the United States,” says DNI president JB Perrette.



Eurosport signs a new Player

Paris-based Eurosport will also start to compete for a wider range of exclusive rights as part of a four-point plan unveiled by chief executive Peter Hutton.

“Pay TV” and ‘sport’ in Europe has meant Eurosport,” says Hutton, who recently took the helm at the company following a management shake-up.

“The challenge now is to take that fantastic heritage and tradition and make it more locally relevant, and take Eurosport into biggest sports events in every market.

“We been set a challenge of strengthening four key areas: programming, production, promotion and platforms.”

On the programming side, Eurosport will push more aggressively for exclusive and locally relevant rights. “We have to secure more exclusive rights,” Hutton said. “Traditionally, Eurosport has shared a lot with national broadcasters; we have to become the home of exclusive rights and have to make

football in Scandinavia and Singapore and PGA golf in Norway.

Meanwhile, the relaunch of the Eurosport Player feeds into the wider Discovery OTT strategy. Hutton says. “It now has much more

“We want to talk to an investor base that looks more like our portfolio.”

The Eurosport brand will remain in place for the foreseeable future, and with a revamped OTT offering, wider range of rights and more

“OTT and delivering content direct to viewers is clearly a big part of the future for Discovery and Eurosport”
Peter Hutton



than just the channel, with highlights, stats, different camera angles – it takes you deeper into a sports event.

“OTT and delivering content direct to

locally-specific channels, Discovery hopes its US\$1.2 billion acquisition will play a big part in its drive for one million OTT customers.

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New Discovery Channel boss Rich Ross was lauded early this year for calling time on 'faux factual', a category of programming that had grown to include 'real life' mermaids, and snakes (attempting to eat people live on air. The "pivot" back to core programming values actually started before then, David Zaslav tells TBI in Paris.

The move away from highly formatted reality might, he concedes, mean a short term hit in viewing numbers, but that will not see a return to a type of programming that was starting to become critically derided, and also does not travel particularly well.

"A piece of this started to take root at the company strategically before [Rich] got there, and he has accelerated that," Zaslav says. "We decided about a year and a half ago to get back to our core brand and think about what Discovery is when it is at its best. We're about characters, adventure and exploration, but some of the content you were seeing – with beards, and cows and pigs running through the kitchen – we've decided not to do any more, even if we

advantage in the content world. There is an increasing pipeline of international and local fare coming from the content division now headed by Phil Craig, but the universal nature of much Discovery fare means it can send its US-originated programming around the world..

"A lot of media companies have retracted in terms of their investment in content. We have made the opposite bet, we made a decision to every year invest more"
David Zaslav

to HD, with some success, and also 3D, which didn't work out as consumers rejected in-home 3D TV. Zaslav says that 4K is a priority now.

"Our content looks fantastic in 4K," he says. "When there was the transition to HD we saw a bump in our market share because our content

looked fantastic. We have been quietly driving very hard on the 4K transition, and are starting to see that happen; so when distributors raise their hand and say 'we want some 4K', we are the leader and our content looks great. It's an

David Zaslav on cutting beards and growing 4K and international

give up some ratings points."

In 2015 the company's content spend will top US\$2 billion, an uptick of about US\$250 million on 2014. The Discovery CEO, recently ranked the highest remunerated media boss in the world last year with a package worth US\$156.1 million, says that the fact Discovery owns all of its content gives it an unassailable

"If we assume a US\$400 million spend on content on Discovery Channel, we can take eighty per cent of that and pepper in some local content and add library programming, so when you put on TV set on at any given time you will see US\$500 million-600 million of content."

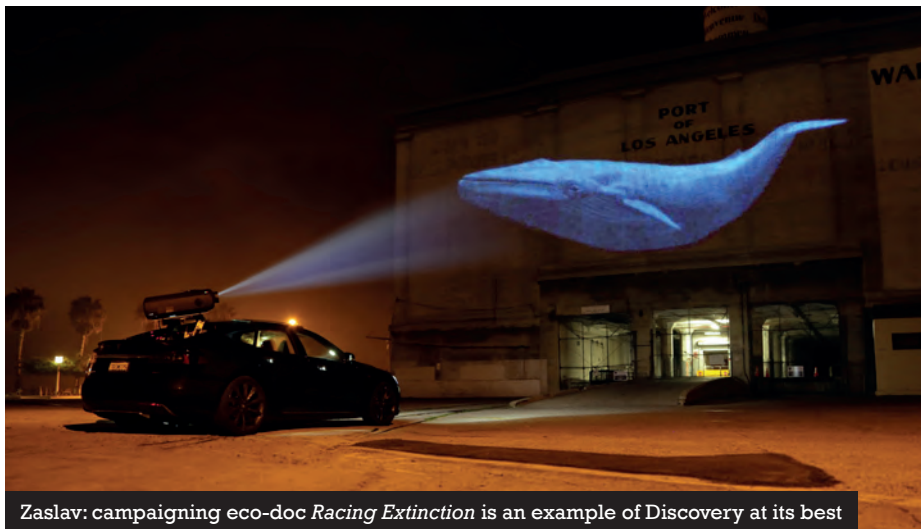
Another focus will be ultra-high definition, or 4K. Discovery was at the forefront of the move

additional opportunity for us."

Zaslav says that having grown through tough economic times, expansion can only accelerate when macro growth returns. "We have grown our international business more than fifteen per cent a year because we have grown market share. In economies that are growing you can have the same audience and get a lot more money for it; in economies that are flat, you're going to have to earn it.

"We have to take share from others to get that growth and have partly benefitted from the fact that, in this difficult time, a lot of media companies that are not local have retracted in terms of their investment in content, and a lot of local players across Europe, Asia and Latin America have also chosen to invest a little bit less in content. We made the opposite bet: we made a decision to every year invest more."

The Discovery CEO has a contract tying him to the US-listed company until 2019. By that point he is confident the return on the investments made in straitened economic times will be handsome. "When economies pick up and we emerge with increased market share it will mark another level of growth for Discovery," he says. **TBI**



Zaslav: campaigning eco-doc *Racing Extinction* is an example of Discovery at its best

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BOOM

Oli Hyatt, founder of indie Blue Zoo and industry group Animation UK, played a key role in getting the animation tax break through in 2012. He says its take-up has been “remarkable” and its introduction has played out as the group told the government and tax authorities it would.

It has led to, Hyatt says, to “a swift return to production in the UK of UK originated shows. Broadly speaking the industry has doubled in scale”. He highlights other benefits, including work-for-hire work coming to the UK, and an increase in the perceived value of investing of animation. “There has also been one slightly unexpected consequence, an uplift in the number of animated films being lined up to be produced in the UK, again probably due to a shift in perception,” he says.

Other producers are also positive about the impact. “It is harder than ever to get original shows off the ground from the UK, but the tax

breaks have definitely helped,” says veteran kids producer Tony Collingwood, whose CBeebies series *Ruff-Ruff*, *Tweet and Dave* (far right, opposite page) used the animation tax break and went into production on the first day of its introduction. Collingwood notes that in the first year of the new scheme it was natural that a lot of shows took advantage as they had been largely ready to go and just needed the last piece of the funding jigsaw. A more settled pattern will emerge, he says, noting the same is likely to happen with the new live-action tax break.

With the film tax credit in place as a template, producers are universal in praising the tax credit’s structure and accessibility.

“You have to be meticulous in your paperwork and it has to be genuine spend, but as long as you use a good accountancy firm you are in safe hands,” says Collingwood.

The funding and commissioning environment has, however, made it harder for new shows to break through and become British, and then international, hits. *Peppa Pig* is the biggest breakout preschool hit of recent times and, unusually, came to life out of the

UK and with the support of Nickelodeon and Channel 5.

The likes of *Octonauts* and *Timmy Time* have also fared well over on the BBC’s kids channels and *Bing Bunny* is another UK-originated success story, performing well on CBeebies and registering over 36 million views on catch-up service iPlayer. Mikael Shields and his Acamar team had started producing *Bing* when the animation tax break was introduced and then accessed it later in the cycle. “It was enormously helpful for us,” Shields says. “There were tax incentives in other countries and that was a competitive advantage we didn’t have in the UK; it has levelled the playing field.”

Amid the debate about supporting UK kids production, some question whether, in animation at least, it even matters whether programming comes from the UK. Ex-Nickelodeon UK boss

UK kids TV: Boom or bust?

BUST

Having so successfully lobbied for animation and live-action tax breaks, the UK kids TV advocacy groups are now attempting to get the attention of regulator Ofcom, which is carrying out its third public service broadcasting review.

Programme spend at the commercial PSB channels has declined drastically in recent years, particularly at Channel 4. The problem was compounded by decision to ban high fat salt and sugar food advertising during kids programmes. Meanwhile, the BBC, which remains the dominant force in UK-originated kids TV, is facing its own issues ahead of the wider renewal of its Charter. As part of the Delivering Quality First proposals, the kids budget has already declined and the combined CBeebies and CBBC budget decreased 4% to £105 million (US\$163 million) for 2014/15.

“No-one blames the CBeebies or CBBC, but there is no sense the budget cuts will stop against a background of licence renewal,” says one prominent indie boss.

Animation UK founder Oli Hyatt says: “Childrens at the BBC do everything they can for the unreasonable share of licence funding they are given. They stretch every penny, which in turn puts huge pressure on the industry serving them, leading to a loss over sixty-four per cent of original hours for children. They now make less content than before they had two dedicated channels. Add to that the ninety per cent funding decline in the commercial PSB, and the environment is as unstable as I’ve ever known it.”

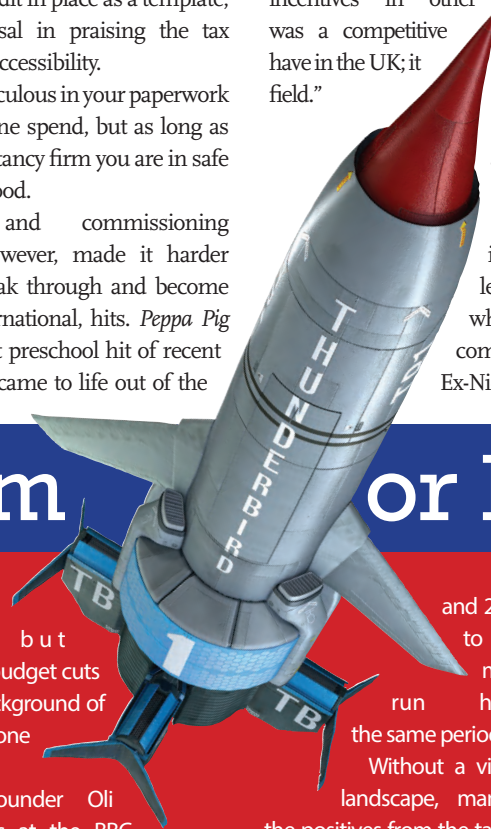
A PACT and Ragdoll Foundation report issued earlier this year provided more sobering reading. Spending on kids programming by commercial PSBs fell by 95% between 2003

and 2013, from £58 million to £3 million. The BBC, meanwhile, cut first-run hours by 59% across the same period.

Without a vibrant commissioning landscape, many producers argue the positives from the tax breaks are rendered redundant.

Another possible issue with the new tax regime is broadcasters factoring tax benefits into the proportion of budgets to which they will commit. Producers say thus far the broadcasters have played fair, although one reports a case in which the channel was offering less money because the series would qualify for tax relief.

The tax break also does not benefit producers across all genres. “Where programming is fully funded, e.g. factual entertainment, it really just enables the broadcaster to commission more content because they expect you to contribute this to the production finance, but



Howard Litton, who also worked on *Bing Bunny*, says it is important, in preschool at least. "Does it matter where *Adventure Time* comes from? No, it wouldn't matter if it came from the US, the UK or Mongolia. But in preschool it is different; as parents you want to feel programming is in your local language and is using terminology you recognise."

As well as allowing existing indies to get projects over the line financially, the new tax regime has paved the way for new businesses to open, even animation studios, doing work often previously outsourced to Asia.

Genevieve Dexter co-founded Cake Entertainment before leaving and setting up indie Serious Lunch. "The tax breaks have had a huge impact on programming that is usually only part-funded by the broadcaster in that it enables us to produce in the UK," she says. "As a result of this happening I have opened up animation studio



Eye Present, as a joint venture with Squint Opera. That would not have happened before."

The animation tax credit is administered by the British Film Institute, which also handles the live-action equivalent that was passed last year. "The BFI has come through and provided clarity and is open for business with the live-action tax credit, and producers are preparing submissions now; now we have both it is

tremendous," says Mike Watts, founder of Novel Entertainment, which works in live-action and animation, making live-action movie and ITV animated series *Horrid Henry* and CBBC's Michael Sheen-fronted film series *Cinemaniacs* among others.

Watts, also chair of PACT's Children's and Animation Policy Group, adds: "It gives us the fiscal instruments to allow the deficit funding gap to be closed, but that can't bring new commissioning budget

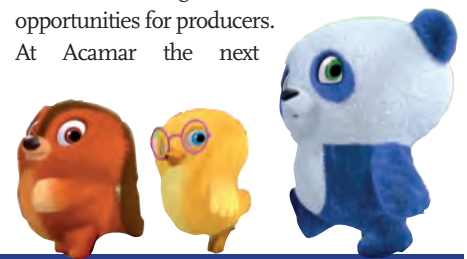
to the table; only the broadcasters can do that."

While running Viacom-owned Nick, Litton made a point of investing in local fare including *Peppa* and *Ben and Holly's Little Kingdom*. In a challenged landscape in which producers rightly cite a lack of commissioning options, there are also smaller linear channels worth keeping an eye on, such as the Pop and Tiny Pop channels that Sony acquired last year.

"It's very interesting that these channels have almost ITV levels of coverage through Freeview," Litton says. "Both could make a significant impact on the kids eco-system in UK if they decided to start commissioning. I'm not sure they will, but they are picking up some acquired gems like *Peg + Cat* and *SuperWhy* and could be ones to watch."

Meanwhile, digital offers new opportunities for producers.

At Acamar the next



Having won animation and then live-action kids TV tax breaks, UK kids producers have new mechanisms that provide real assistance, but with commissioning outlets few far between and the BBC feeling the squeeze, is it boom or bust for the UK kids business? Stewart Clarke gets a producers' eye view

some are offering to cash flow this for you," says Genevieve Dexter of Serious Lunch.

The crux of the issue is the lack of commissioning options aside from the BBC. Several producers who spoke to TBI on a non-attributable basis bemoaned this lack of plurality. One, who has worked for indies and the US-owned channels says: "Fundamentally the ecosystem of kids TV in the UK is broken. The only game in town for significant and meaningful original programming is the BBC and no other PSBs are putting their weight behind kids programming. That is the single biggest failure weighing on the kids sector"

One of those publicly leading the lobbying efforts is Anne Wood, who as a veteran indie producer and the creator of *Teletubbies* and *In the Night Garden*, and more recently *Abney & Teal* and *Twirlywoos* (pictured page 16) for CBeebies, is well placed to comment.

"If we don't do something, we will lose all of the value of kids TV in this country," she says. "When PSBs were allowed to buy-in rather than

commission, it struck a death blow. Costs are going up, and prices [paid] are going down.

"Then we get to a situation where the government felt a mistake had been made, and hence we get the tax break. However, that does not address the problem of diminishing [programming] budgets."

Kids channels in the UK are required ensure that 50% of their programming is of European origin, a requirement PACT says is likely not being met and needs to be better policed. Irrespective of compliance in terms of hours, channel insiders privately admit this acquired programming is also often relegated to graveyard slots to clear better parts of the grid for US-originated fare.

Nickelodeon has put some money into UK projects including *Sixteen* South-produced *Lily's Driftwood Bay* and Cartoon Network and Disney also have the odd UK-originated show. But all are mostly reliant on US fare and no producer cited any of them as a serious investor in UK-originated content. PACT says 14% of the pay channels' output is UK-originated.

The lobbying effort is not, therefore, focused on foreign-owned pay channels, but getting the commercial PSBs to do more.

Producers agree Channel 4 is not really at the races; it has almost completely pulled out of programming for younger kids. Producers were hopeful that after 2012's *The Snowman and the Snowdog* film it would go on to at least make a series of specials, but that never happened as it chose to focus on making shows for older youth demos with series such as *Youngers*. The broadcaster now plans to stop ordering any bespoke content for 10-to-14s and has notified Ofcom it will favour 'general commissions' that reach this demo as well as a broader audience. It recently cited three recent commissions that exemplify its strategy, a trio of reality series: *The ABC*, *Educating Cardiff* and *Naval Cadets*.

"Channel 4 tiptoed away a while back," says Pact and Novel's Mike Watts. "They say there is spending on kids and youth, but there is nothing that we can see." Another seasoned kids producer says: "Channel 4 is invisible."

stage of building *Bing Bunny* will be interactive apps, and a more traditional toy range from Fisher Price.

"Consumer and audience behaviour means it is now impossible to develop a new project without thinking about online, VOD and different windows," says Acamar's Shields.

In terms of origination, the SVOD platforms are buyers of UK kids programmes, but rarely commissioners.

Netflix has a pipeline of original kids fare, much of it sourced from DreamWorks, and Amazon has made a

big play in original kids programming, but most is from the US. However, given the rapid expansion of both services – the UK is Netflix's largest European market and slated to grow 250% in the next five years – it can only be a matter of

time before plentiful commissions come.

What's more, they may even cover 100% of the budget, something UK producers have not enjoyed for a decade or more. There are also local SVOD services such as Hopster, which is now expanding internationally. It is acquisition-only, but there is hope that will change.

The advent of new digital services will also provide much-needed competition to the BBC, which although making short form and interactive fare, does not dominate the digital space as it does with linear.

"The Kids YouTube App and other VOD services will challenge the huge popularity of iPlayer with kids," says Serious Lunch's Dexter. She is working on digital-to-linear project

Xephos & *Honeydew*, based on a Minecraft-inspired YouTube channel. She adds that in the digital world, producers can go out and source talent

and IP in a truly egalitarian way. "The biggest opportunity [for producers] is to tap into some of the grass roots content that kids have found for themselves and made famous, and to option those properties and bring them up to a higher quality for wider audiences."

There is, then, agreement that the kids tax breaks are well structured, workable and have made a tangible difference in terms of getting projects into production that would otherwise have been in funding limbo.

The glass half-full reading of the market? Maybe not a boom, but a long way from bust.

"We need a disruptive change and for me that starts with a conversation around the parity of funding [between kids and grown-up TV],"

says Oli Hyatt. "In the meantime studios need to dig deep and use

the tax credit to attract work and investment from

around the world and push forwards with

new technologies. There are more opportunities for

success than ever if you can get your content

made." **TBI**



The jury is out on ITV's commitment to kids. Having been a major player in a duopoly with the BBC, the commercial broadcaster gradually scaled back taking with it tens of millions of pounds a year in investment, which was never replaced.

However, it has reintroduced a Saturday morning studio-based show with *Scrambled*, its first since *Ministry of Mayhem* in the mid-2000s. Furthermore, its recent success with *Mr Bean: the Animated Series* (above) and *Thunderbirds* have UK producers hoping it is back commissioning.

The production community is watching the latter in particular, with its success or otherwise seen as a key factor in whether ITV will commit to kids. "We're looking to see if it will continue to fund to the same extent going forward," says Tony Collingwood. Others are sceptical that *Thunderbirds* is a positive signal. "What is it other than a reworking of a successful show from the past," says a producer who has made shows for both ITV and the BBC. "The corporate thinking is 'that will be a safe bet; let's do what worked before,' but people making original programming don't think like that."

The lack of information from ITV on kids is a problem. "We want to know their plans," says Watts. "They stopped preschool to concentrate on 6-to-11s, which is fine, but what is their policy? There has been silence on where they stand, there is no clarity."

Another producer says the problem at ITV and Channel 4 is there no-one championing kids TV within the organisations. There is also frustration that the broadcasters are missing a trick by not fully backing kids TV. "Why not run a commercial version of CBeebies," says one channels expert. "ITV, for example, has really been polishing its brand recently, but hasn't applied that to kids. The advertising value of a true commercial equivalent of CBeebies would be huge."

Channel 5 has its popular Milkshake strand, but producers are gloomy about the prospect of many commissions after Nickelodeon-owner Viacom bought the channel last year. "Channel 5 is commissioning a lot of programming with zero contribution to the budget and asking for ten per cent of the UK merchandising," says one indie chief working in the UK.

Others say it will simply become a shop window for Nick fare and it already has shows including *Dora and Friends*. One copro between Channel 5 and Viacom has been announced since the Viacom takeover, *Nella the Knight*.

Meanwhile, the digital opportunity is limited, in the short term at least. Watts says: "As much as we're excited by Netflix and Amazon, they are not commissioning originals from the UK. It's very exciting to have them in the market, but if we just sit and wait for them [to start commissioning] it isn't healthy." The success of digital platforms has also accelerated the decline of DVD and home entertainment.

Ragdoll recently supported a successful UK exhibition tracking the history of kids TV. "We're living in different times and those days are gone," Anne Wood says. "But we do need to think about what kind of infrastructure we can build." One option for Ofcom is to place kids programming within a band (called tier 2) that would allow quotas to be applied. It could also extend PSB status to PSB's secondary digital channels. Without some action the 'bust' case looks easier to argue than 'boom'. **TBI**

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Endemol Shine Group regional CEO Marina Williams tells TBI how the production giant is working with its enlarged catalogue, how the central and eastern European and Middle Eastern markets are evolving and what the big bets for NATPE are

Endemol Shine targets *Bullseye*

While there's been much change following the merger of Endemol, Shine Group and Core Media, Endemol Shine Group's CEO, CEE and MENA, Marina Williams, says her regional division has avoided much of the upheaval.

"The transaction and merger is extremely positive news for my team and for the region in general," she says. "We work across central and eastern Europe and MENA, and we are lucky because we are quite advanced in terms of our production set up in markets such as Turkey, Russia, Poland and the Middle East. Shine didn't have any production bases in those territories."

The key task has been amalgamating the large Endemol and Shine catalogues into one book. "It's been an exciting process putting the catalogues together," says Williams. "Sometimes when you do that you find there is overlap, but luckily there are not so many similar formats in the two."

Williams describes 2015 as "a year of transition", but says her sales staff have quickly got up to speed with the new product, and are now benefiting from a slate that includes two of the biggest global formats.

"To have two major brands such as *MasterChef* and *Big Brother* under one roof for the region is quite incredible," she says. "Interestingly in the markets where *Big Brother* works, *MasterChef* works really well as well. Comparing the two formats gives us great insight into how big reality formats work."

Big Brother has had renaissance in the region and is, for example, returning to the Balkan region after a pan-regional deal that saw Serbia's B92 and Croatia's RTL co-commission a version, which will be made at a local production hub. Serbian prodco and long-time Endemol collaborator Emotion will produce the reality show. *MasterChef*, meanwhile, has wide distribution across the CEE and MENA regions, with versions in territories such as Albania, Hungary, Slovakia and Turkey. Williams says



a new focus is placing the kids version, *Junior MasterChef*, with broadcasters.

Comedy singing format *Your Face Sounds Familiar* is Endemol Shine's current local hero in central and eastern Europe, however. At NATPE Europe Endemol Shine International will be pushing the show along with new efforts *Village Cook Off* and *Bullseye* (pictured).

Village Cook Off is a weekly primetime SVT series in which two celebrity chefs return home, select local cooks and prepare menus based on the town's culinary traditions; while *Bullseye* recently debuted on Fox in the US. The physical gameshow sees contestants act as human darts as they attempt to hit targets. This could mean diving off a moving truck into water or hanging off of helicopters.

"Our clients don't have such exciting, bright shows as *Bullseye*, so we have great hopes, and we think a hub for the show would work for broadcasters in our region," says Williams.

There has also been interest in a Polish version of *The Bridge*, though no deal is in place yet. Endemol Shine has instead been focusing on its established Russian scripted production business, WeiT Media, and new Turkish drama base, which is behind big-rating series *Broken Pieces*.

An ad-market crash and trouble with the ruble have meant for a bad year in Russia, though

Endemol Shine would normally develop 20 scripted series per year and aim to get between three and seven on air in the territory.

In Turkey, "my target is three different titles on air each year", says Williams. "This year was interesting in that *Broken Pieces* was such a success and we had so many episodes [to produce] that we had to decide whether to do another series or focus on making it an even bigger success."

Global Agency sells the show, and Williams says distribution of future products will be considered on a case-by-case basis. "We will evaluate the best approach for distribution in each circumstance. There are always a lot of offers locally for distribution and our team will look at how our shows can fit in with the packages on offer. We will definitely consider whether we should sell them ourselves in future."

Meanwhile, Williams is now solely on charge of the CEE and MENA region after international operations co-chief executive Gary Carter, who had regional oversight, quit his post.

"I'm continuing in my role managing territories across central and eastern Europe and the Middle East and North Africa. We have Pascal Dalton and Natalie Bushaeva attending NATPE Europe, the teams are in place and we are full steam ahead. It's good news." **TBI**

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France's digital doc makers await a new dawn

A new industry in digital and non-linear production is emerging globally, and France has been a pioneer in its development. However broadcaster investment and distribution outside of the Gallic country remain issues, writes Pascale Paoli-Lebailly

“There is a new life for the documentary genre that can be found on the web, with dedicated platforms that make access easy and permanent and create the encyclopaedia of modern times.”

Those words came in an article for French daily paper *Libération* weeks before the opening of doc market *Sunny Side of the Doc* in La Rochelle (June 22-25), penned by a group of French documentary producers including What's Up Films, Bellota Film, Les Films du Tambour de Soie, Artline Films, CinéTévé, Upian, Program33 and Point du Jour.

The article urged France Télévisions to amplify the impact of its digital documentary output. It followed the May decision from the CSA to replace France Télévisions president

Rémy Pflimlin with Delphine Ernotte-Cunci, the current executive director of Orange France who will take up the top post next August. Producers hope she will look to push France Télévisions programming to web platforms and mobile devices as well as television.

Adapting documentary content to various screens, inventing new storylines, and setting up new production and distribution strategies are currently the most talked about issues in French documentary: the market is trying to transform itself, but the digital revolution has not yet won out.

“With a revitalised heart, French documentary has a future; it has the energy and the talent,” the producers group concluded in their article.

In France, the non-linear space is in its relative infancy, mostly led by France

Télévisions experimental production arm, France Télévisions Nouvelles Écritures, and Arte. Production of transmedia projects is small compared with traditional documentaries.

Last April, French production figures for 2014 released by funding body the CNC showed the number of non-linear projects produced rose by 24.8% compared to 2013, with 15 online services having commissioned 51 hours for a budget of €1.6 million (US\$1.8 million).

The study also reported an overall 16% decrease in the volume of documentary hours produced, which came in at 2,590 hours at a €390 million investment cost, with the highest demand for nature and environmental titles (236 hours, up 12%).

While fewer commissions came from broadcasters, 25% of the total hours were

financed by France Télévisions. Its online service poured more money (€440,000) into non-linear projects than others and offered nine hours of programming. Rival platform Universcience committed to 12 hours and Arte Concert/Arte France totalled 11 hours, but invested less.

“This transmedia, or cross-media, dimension looks like an unmissable opportunity to help things progress, even if trials and experimentations may result in failure,” Sunny Side CEO Yves Jeanneau says.

“When nobody believed in transmedia, along with [producer] Michel Reilhac we created the Sunny Lab label, which sheds light on new kinds of documentaries.

“However, I would say even today some don’t believe more in the concept; arguing there is no business model. The real interest of new media is to explore new narrative concepts and the new ways consumers use content.”

While the industry is still nascent, French broadcasters’ traditional editorial lines are being severely questioned by producers, especially as only 15% of the documentaries produced in 2014 (around 400 hours) had an international dimension. This means, 85% had a strictly domestic purpose. Producers consider this domestic-first strategy largely ignores young audiences, as teens and young adults are thought to be more interested in



Sea is my Country

global stories.

Many of the current transmedia projects, meanwhile, do not place domestic considerations first, and are developed with an international outlook. The new digital forms of documentaries not only include web extensions, but also explore new technologies, and even other kinds of production such as animation.

An example is Canadian-produced crossmedia and virtual reality project *Polar Sea 360*, from coproducers Deep Inc. and Primitive Entertainment. Arte committed to airing the series last November along with Spiegel TV and ZDF in Germany and

Knowledge Network in Canada.

At Sunny Side, French company Camera Lucida Productions (*Moon: The Hidden Face of the Earth*, pictured) will introduce a 17-minute prototype of *The Enemy*, a digitally-immersive concept about warfare, which brings together storytelling, virtual reality, neuroscience and artificial intelligence.

The project, led by war photographer Karim Ben Khelifa, is coproduced with 3D studio Emissive, and backed by France Télévisions Nouvelles Écritures and ONF. It investigates the inner thoughts of those trapped in battle, and what two combatants from opposite sides



The Enemy



may think and feel about their enemies.

The project has begun shooting in eight of the world's most active conflict zones, including Israel and Palestine, Congo, El Salvador and Myanmar.

Supported by the Tribeca Film Festival, the three-element initiative will include a 52-minute TV documentary, a live event using immersive 3D (pictured) and Oculus Rift headsets, and an augmented reality mobile app.

“*The Enemy* creates a new way for viewers to be touched by a documentary film,” producer says Chloé Jarry, who is in charge of cross and transmedia developments at Camera Lucida. “The virtual reality part will be set up in a public space with soldiers who react to our moves. They will talk to us about their relationship with war, with the opposite camp, and the way they see themselves in twenty years. The budget is about €1.6 million, with €35,000 coming from France Télévisions Nouvelles Écritures. We’re looking for a

foreign TV broadcaster, too.”

Camera Lucida started turning to new media and online four years ago, and is more involved in the segment than many other French production outfits, but is not the only one taking the approach. Away from the traditional documentary prodcos, a new generation of producers are coming from the web to TV.

These include Upian, which produced adult web doc *Love Hotel* for France 2 – billed as a ‘Web Xperience for two’, and they are pushing the non-linear documentary genre forward.

Elsewhere, transmedia specialist Once Upon and Les Film du Balibari created tri-media project *Sea is my Country* for Arte, a doc about a voyage on board a merchant marine ship. Set to launch this year, it describes the life of its cosmopolitan crew over return trips between Europe and Africa.

Besides a 52-minute doc entitled *Sea is My Kingdom*, the project includes an interactive

experience, and the Seamen's Club exhibition at LIFE in harbour city of St Nazaire, Brittany.

Hyria Labs, which is dedicated to cross-media projects with a social message, is currently producing a web-doc for radio station RFI and news net France 24 about the population in Rwanda, called *Rwanda: 20 Years Later*. This project, conceived with Ubidreams and Cansie Solutions, includes two web-docs for radio and TV, a telefilm and an interactive photo exhibition.

Many of these new production houses have established relationships with France Télévisions. At Sunny Side, the pubcaster will kick off the beta version of its new platform IRL (In Real Life), which is dedicated to 'real life' web programmes, and which supports projects like documentary game *Datagueule*, from Premières Lignes Télévision and StoryCircus; and post-industrial documentary tale *La Parade*, from Les Films du Bilboquet, about the social issues behind street parades.

“We are orientating IRL towards more



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Drama Synopsis Mehmet, affected by his parents decision to divorce tries everything to prevent the separation. Family elders from both sides, who come from culturally different backgrounds, decide to intervene.



War of the Roses Episodes 48x110' **Genre** Drama

Synopsis Gülru, the daughter of a gardener, grew up admiring the beautiful daughter of the mansion, Gülfem Sipah. However, when Gülru tries to be the same person as Gülfem, a war of roses starts.



Matter of Respect Episodes 26x125'/76x45' **Genre** Drama

Synopsis The Kilic family move to Istanbul full of hope. However, Yigit and Emir choose different paths to avenge the death of their father. One, the rule of law, the other, the way of organized crime.



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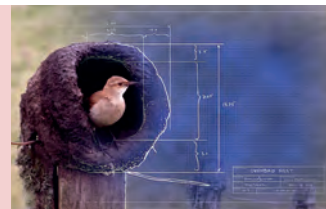
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Synopsis This three-part series is an epic journey of discovery of the natural world along the Amur river, its tributaries and this area's rich wildlife.



House Hunters - Amazing Animal Architects Episodes 3x50' **Genre**

Nature Synopsis We investigate how skillful and diverse animal architecture can be, and explore the intriguing behaviour and social interaction taking place in and around animal homes.



innovative and diversified projects, spanning into three strands: ambitious transmedia projects, narrative web experiences using virtual reality and immersive 3D experiences, and real-life docs. The IRL platform will aim to produce ten new projects this year," says Voyelle Acker, France Télévisions' deputy managing director.

Despite these experiments, few innovative French doc projects are being sold internationally; distributors' catalogues still predominantly featured traditional television programmes.

France Télévisions Distribution, the sales arm of the pubcaster, will offer no transmedia projects at Sunny Side, instead focusing on

history and social docs like *Elisabeth II, A Queen Revolution*, 1x52mins show from Elephant Doc; *Apocalypse Verdun*, 2x45mins effort from CC&C; and *Human*, 3x52mins series from Good Planet Foundation.

Meanwhile, it is not only the structure and content of digital documentary that is holding back sales to VOD and SVOD platforms, but also that these services are not actively searching out documentaries. Compared to animation and drama, French docs are under-represented on subscription- and free-to-view on-demand platforms.

Furthermore, most on-demand sales rights are dependent on wider linear TV deals, says Isabelle Graziadey, head of international sales

and acquisitions at Terranoa, which at Sunny Side launches television doc *French Bashing*, a 1x52mins effort from OB2 Films, Canal+ and Public Sénat.

"The related revenue is not significant enough, but I expect things to change," she adds. "On platforms such as Netflix and Hulu, content must be innovative or produced in 4K, for instance, to get interesting [licence fee] rates. We've opted to monetise content around thematic and emergent services and aggregators such as CuriosityStream, which offer a real editorial line-up."

After strengthening its catalogue, Lagadère's LE Rights is now positioning as an international player and not only as a French TV programme distributor. Accordingly, the company has secured the international rights to 4K project *The Explorers Network*, by Olivier Chiabodo. This series sets to establish a picture of the cultural and environmental health of the Earth over the next five years.

"Strengthening our [on-demand] distribution is a key global strategy for Lagadère Entertainment," says Emmanuelle Bouilhaguet, LER's managing director. "Digital sales across all genres generate around just one per cent of LER's revenues, but this could be a growth driver tomorrow."

She notes that the US is one growth market, but that the likes of Netflix, Amazon Prime Instant Video and Hulu are currently more interested in animation and drama.

Meanwhile, Newen Distribution has embraced digital productions in its catalogue. Among its new wares is 1x52mins doc *Terror Studios* (pictured) which comes from 17 Juin Productions and Capa Presse. The show looks at how terrorist organisations are taking advantage of social networks and new technologies to market their world views.

"We work on the principle that a local buyer will make our content visible to the most possible local viewers," says Laetitia Recayte, managing director Newen Distribution.

"VOD or SVOD rights are kept independent from TV rights," she adds. "However, documentary is not what VOD or SVOD platforms are looking for first, though it remains the most competitive genre worldwide. Despite France's savoir-faire [adaptable nature], doc sales suffer from the fact the market is driven by one-shots instead of doc series."

Within the Newen Group no transmedia doc projects are being developed at present. Traditional TV remains well anchored. **TBI**

FRANCE PACTS FOR DIGITAL PROMOTION

PXN, an association of new media independent producers working on digital experiences, will make its debut at Sunny Side.

Formed a few weeks ago, it comprises some 30 companies, including Camera Lucida, Cinétv, I Can Fly, Les films du Tambour de Soie, Agat Films/Ex Nihilo and Red Corner. Also involved are younger crossmedia producers like Upian, Bachibouzouk, Cellules, Fablabchannel, Once Upon and The Rabbitohole.

The group is exploring all genres – drama, documentary, animation, video games and mobile apps, for example – with an aim to bring together new digital techniques and initiatives with traditional French production and television content.

PXN is formally encouraging French PSB groups to increase their digital production budgets, and also wants to improve visibility of French transmedia projects abroad.

"France has been a pioneer into the creation of new media, the association writes on its website. "Its first initiatives were set up in 2007 with the help of the CNC and France Télévisions, Arte and Radio France. Today, investment must be scaled up."

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THE BROADCASTER: France 2
THE CONCEPT: 1x120mins studio quiz special in which contestants and viewers at home test their memory skills

New for NATPE Europe is Banijay International format *Let's All Play with Memory*, which was a resounding success for public broadcaster France 2 this year. The 120-minute special, from Banijay's Air Productions and titled locally *Tout le Monde Joue Avec le Mémoire*, took four million viewers and a 17.5% share, 34% more than its slot average.

The 'science-tainment' format is perfect for pubcasters, claims Banijay International managing director Emmanuelle Namiech.

"It really helps you understand how memory works," she says.

The primetime format sees two presenters – one a popular celebrity doctor with the ability to explain how the brain works – set four memory quizzes for six celebrities. The questions do not require specific general knowledge and are instead based on games and fun. They include a memory cards round, a visual sketch element, a film recall round and a 3D video footage part.

There is also an interactive element, with viewers able to play along with the games at home through a dedicated app, which Namiech says was very popular in France. The tech allows users to compare their performance with others across the country.

There are discussions for two more specials on France 2, and Namiech adds that the franchise can expand beyond memory. "We could expand to *Let's All Play with History*, for example," she says.

Caracol TV Internacional's period drama *Laura, An Extraordinary Life* follows a growing trend in Latin American TV market: fiction projects inspired by real-life characters.

Set in Colombia between the late 19th and the early 20th centuries, the series tells the life story of María Laura Montoya, the first Colombian saint, a courageous woman who broke the norms of her time to work for the fellow man.

Laura reflects top Latin American TV players' growing ambitions in terms of budget and production levels – it was entirely shot on locations in the Colombian district of Antioquia, using Sony F55 4k cameras.

The Caracol TV network-produced series, designed as a 25x60mins drama, also fits with Latin American television's trend of creating shorter-format event series, compared to the traditional long-running telenovelas.

Laura, An Extraordinary Life, scheduled to

launch in Colombia during the second half of the year, leads Caracol TV Internacional's line-up at NATPE Europe.

"*Laura* is a 'super-production' based on a shocking real-life story about how a woman challenged society to fight for her ideals," says Lisette Osorio, vice president of international sales at Caracol. "We hope that it will receive great international acclaim because it has such as a compelling story and ambitious production values."

At NATPE Europe, Caracol TV Internacional will be also offering TV movies such as *Antes del Fuego*, *La Rectora* and *Carta al Niño Dios* to buyers, plus a series of documentaries produced in partnership with Discovery Channel.

"This is an excellent market to reach our clients in Western Europe and to advance new negotiations to continue conquering territories and platforms," Osorio says.

THE SHOW: *Laura, An Extraordinary Life*
THE PRODUCER: Caracol TV
THE DISTRIBUTOR: Caracol TV Internacional
THE BROADCASTER: Caracol TV (Colombia)
THE CONCEPT: A 25-episode period 'super-series' about the life of María Laura Montoya, the first Colombian saint



THE SHOW: *The Single Chef*
THE PRODUCERS: Televisa, La Competencia
THE DISTRIBUTOR: Televisa Internacional
THE BROADCASTER: TBA
THE CONCEPT: Culinary format that mixes dating, reality and competition

Cooking TV show *The Single Chef*, an innovative mix of dating, reality and competition, is the newest entertainment format handled by Televisa Internacional, the TV distribution arm of Mexican giant Televisa.

In this eight-episode culinary series, 24 female candidates try to win the heart of three chefs who have triumphed in their profession but been unlucky in love.

"The competition not only takes place between the contestants fighting for the love of the chef, but also among the chefs in the kitchen," says Ricardo Ehsam, Televisa Internacional's general director of entertainment formats. "These elements make of it a unique format at NATPE Europe." He adds: "Today, broadcasters are looking for a spin off of both a dating show and a cooking TV format. We believe that this meets these needs."

The Single Chef represents the most recent fruit of the successful alliance that Televisa has with Madrid-based company La Competencia to create and distribute TV formats for the international market.

Boosted by this deal, Televisa has established itself as a strong player in the entertainment market in just over a year of trying, having already sold formats to more than 30 territories.

At NATPE Europe, Televisa Internacional will also be offering to buyers new game show *The Assembly Game*, another from Televisa's collaboration with La Competencia, and *Generation Gap*, a family game launched in partnership with indie super-producer Mark Burnett at MIPTV.





THE SHOW: *The Enfield Haunting*
THE PRODUCER: Eleven Film
THE CHANNEL: Sky Living (UK)
THE DISTRIBUTOR: Entertainment One
THE CONCEPT: Based on real events at a 1970s north London home that was seemingly targeted by poltergeists

THE SHOW: *That is My Life*
(O)Hayat Benim
THE PRODUCER: Pastel Film
THE DISTRIBUTOR: Fox International Channels
Content Sales
THE BROADCASTER: Fox (Turkey)
THE CONCEPT: Modern-day Cinderella telenovela in which a wicked sister plans to steal her sibling's life

Fox International Channels Content Sales heads to Prague with a big-rating telenovela from its local Turkish Fox channel. *That is My Life* (O Hayat Benim) comes from local prodco Pastel Film, and has the ratings to go with its billing as a “modern-day Cinderella story”, as FICCS’s Magdalena Szwedkiewicz, content sales director, CEE, describes it.

“Turkish series have very high quality and content production levels, and it is a great market for this genre in some CEE territories,” she adds.

The story follows a down-trodden adopted girl, who is actually the daughter of an unknowing rich businessman. When he finds out of his daughter’s existence, her jealous sister takes her place and pretends to live her life. “It’s a mix of love, drama and beautiful action,” says Szwedkiewicz.

Ratings have been stellar on Sundays in Turkey: an average of five million viewers and 20% market share. At 61 episodes and counting, the show also has the volume that many broadcasters are after. “Continuing shows mean quality shows,” says Szwedkiewicz.

The show is one of three new Turkish titles on the FICCS slate at NATPE. The others – *In Love Again* (Aşk Yeniden) and *Cherry Season* (Kiraz Mevsimi) are in the genres of contemporary drama and romantic comedy respectively, making *That is My Life* the most traditional of the trio.

This year also marks the NATPE debut of FICCS, which Fox International Channels created last year as an umbrella sales brand that brought all of its globally-produced programming under one banner.



The Enfield Haunting is based on the most-documented series of poltergeist incidents in British history, which occurred in a north London terraced house from 1977 to 1979.

The drama stars the established Timothy Spall and Matthew Macfadyen as paranormal investigators Maurice Grosse and Guy Playfair. Youngster Eleanor Worthington-Cox, plays one of the victims of the alleged haunting, Janet Hodgson.

The three-part, hour-long series debuted on UK pay TV channel Sky Living on May 3 in a Sunday 9pm slot and shattered the network’s best rating since it was acquired by Sky in 2010. It took an initial 853,000, almost ten times the average share slot of 87,000. The consolidated viewing figure a day later was 1.1 million.

“We’re expecting to close deals with general entertainment free-to-air channels

at NATPE,” says Entertainment One sales director, France, Nordics, CEE and CIS Nada Cirjanic, adding that agreements with both free and pay nets have already been agreed.

eOne acquired rights to the show through a first-look deal the producer-distributor has with the UK’s Eleven Film, which producers Jamie Campbell and Joel Wilson lead.

There are two formats, 3x60mins and 2x90mins, to cater for various slots and territories.

“This is a distinctive story from the makers of [Channel 4 drama] *Glue*, who are phenomenally talented,” says Cirjanic.

She adds the fact the alleged events have so many eyewitnesses – more than 30 in total and many entirely unconnected to each other – is a major selling point. “This is a chilling true story, tense and thrilling, but it certainly doesn’t want to be a horror.”

Content & Multiscreen Experience



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Locked Up, a woman's prison survival thriller sold at NATPE Europe by Spanish media conglomerate Atresmedia, represents one of the most ground-breaking Spanish TV fiction bets in recent times.

A high-profile series top-lined by Maggie Civantos (*Rubita*), *Locked Up* follows a young woman jailed for tax fraud. She soon realises some fellow convicts are prepared to kill other inmates to get their hands on loot from a van heist. In mortal danger, she is forced to use her wits to survive.

Broadcast by Atresmedia's flagship channel, Antena 3, from April, the series had averaged a huge 20.4% audience share and 3.8 million viewers after seven episodes, having garnered upbeat reviews from Spanish TV critics.

Given its successful performance, Atresmedia has already renewed *Locked Up* for a second season.

The drama is produced for Atresmedia by top Spanish fiction house Globomedia. The partners' long-term relationship has yielded a large list of international TV sales hits including mystery-adventure series *El Barco*, whose TV adaptation rights were licensed to Warner Bros. and The CW in the US.



THE SHOW: *Locked Up*

THE PRODUCERS: Atresmedia, Globomedia

THE DISTRIBUTORS: Atresmedia, Imagina International Sales

THE BROADCASTER: Antena 3 (Spain)

THE CONCEPT: A 13-segment woman's prison survival TV drama-thriller

"*Locked Up* caught the Spanish audience from the first moment," says Atresmedia sales manager Diana Borbón. "It is a thriller in a women's prison where all the characters have a past and maintain a constant struggle to survive. The narrative is complemented by a visual richness provided by series' excellent production and photography."

Atresmedia attended NATPE Europe for the first time ever last year. "This year we aim to surpass the good results of the past edition," says Borbón. "NATPE Europe opens

the doors to new territories for us, and we want to consolidate our presence and continue to lure new customers," she says.

According to Borbón, "Spanish fiction has become a benchmark in the European TV market. Our series are a guarantee of quality in terms of script and production, and buyers know they will find a profitable and successful product".

Locked Up's foreign sales are shared by Atresmedia with Globomedia's sister company, Imagina International Sales.



THE SHOW: *My Lovely Hope*

THE PRODUCERS: Dori Media Group, Pol-ka Producciones

THE DISTRIBUTOR: Dori Media Group

THE BROADCASTER: El Trece (Argentina)

THE CONCEPT: A 120-episode romantic series about the forbidden love involving a priest

A coproduction of Israel-based Dori and Argentine actor-producer Adrián Suar's powerful TV and film house Pol-ka Producciones, *My Lovely Hope* stars Argentine pop star Lali Esposito (*Casi Angeles*) and Mariano Martínez (*Valientes*).

"The eastern Europe TV market has always had Latin American telenovelas present in its grids and, from our experience, Argentine TV content remains highly valued there," says Elena Antonini, Dori Media's vice president of sales.

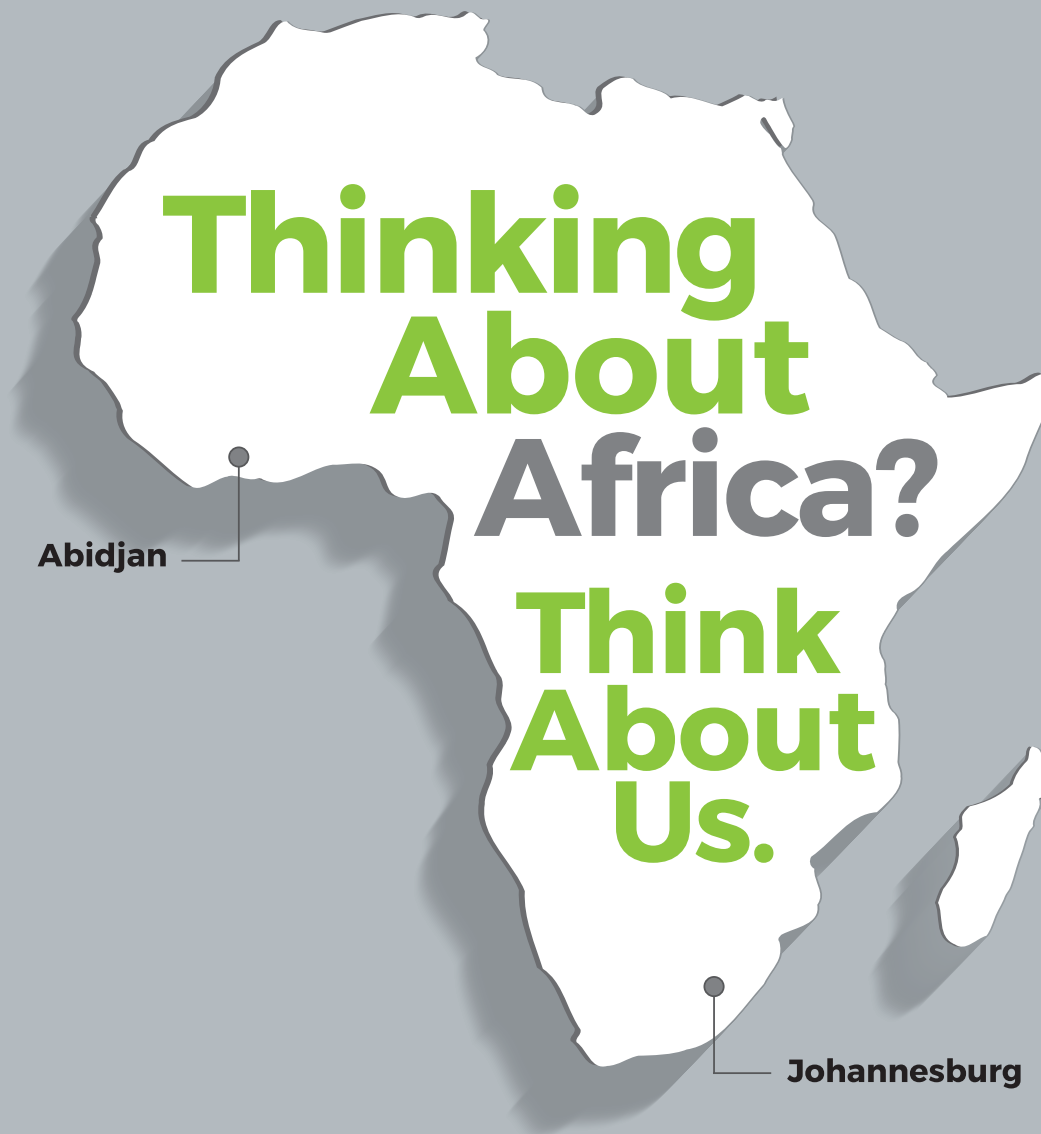
"Although this is not a rule, I daresay that when one of our telenovelas has been a hit in Argentina, it usually repeats its success in eastern Europe. As *My Lovely Hope* has become one of the most watched TV shows there, we think it has all the necessary ingredients to be a sales hit at NATPE Europe," she adds.

According to Antonini, *Lovely Hope* "presents a classic but bold central story, surrounded by secondary conflicts. The characters are highly defined and each scene has a specific purpose which catches viewers attention. Finally, in a market where content is increasingly segmented, it attracts family audiences, which allows TV programmers a greater flexibility."

My Lovely Hope, an Argentine romantic TV series about the forbidden love involving a priest, marks Dori Media Group's strongest bet at NATPE Europe.

Airing Monday to Friday on Artear channel

El Trece in the 9pm timeslot, *My Lovely Hope* debuted April 6 with a standout 17.3 rating. Since then, the daily series has become the second most-watched TV drama show in Argentina, after El Trece's Turkish telenovela, *1001 Nights*.



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Basic Lead

Telefé Internacional presents at NATPE Europe high-end drama *Cannibals*, Oscar-winning director Juan José Campanella's long-awaited TV series, which is coproduced with Fox International Channels Latin America.

The new drama forms part of Telefé's ambitious plans to produce premium TV content aimed at the international market. In Prague, the distribution arm of Argentine broadcaster Telefé is handling central and eastern European rights.

Cannibals was shot in 4K and in neutral Spanish, with a top-notch Latin American cast led by Uruguayan actress Natalia Oreiro (*Clandestine Childhood*), Chile's Benjamín Vicuña (*Prófugos*) and Argentina's Joaquín Furriel (*The Boss: Anatomy of a Crime*).

The 120-episode drama is set in the Argentine political world, combining doses of love, revenge and redemption.

Natalia Oreiro plays Ariana, a woman raped by a group of young men of power, who 20 years later tries to extract revenge by infiltrating in the inner circle of one who is running for presidency.

Airing Monday to Thursday in Telefé's late primetime, *Cannibals* debuted May 20, gathering a healthy 14.4 rating, a good result



THE SHOW: *Cannibals*

THE PRODUCERS: Telefé, Fox International Channels Latin America, 100 Bares Producciones, Monte Carlo TV

THE DISTRIBUTOR: Telefé Internacional (central and eastern Europe)

THE BROADCASTER: Telefé (Argentina)

THE CONCEPT: Oscar-winner Juan José Campanella's Argentine political world-set thriller about a woman seeking revenge for a past crime

that placed it second behind the channel's big hitter, *MasterChef*, for the evening.

A coproduction pact inked by Telefé and Fox International Channels Latin America allows Fox Life to broadcast *Cannibals* episodes one day later than Telefé across the region.

Campanella's Buenos Aires-based outfit 100 Bares Producciones and Uruguay's

network Monte Carlo TV are coproducers. Sony Pictures Television distributes *Cannibals* in the US Hispanic market and several Latin American territories.

Winner of the 2010 Best Foreign Language Oscar with *The Secret in Their Eyes*, Campanella can boast a successful TV career, having regularly directed episodes of hit US series such as *House* and *Law & Order*.



THE SHOW: *Strangers in the Wild*

THE PRODUCERS: Bethel Global MediContents, Zanskar Producciones

THE BROADCASTER: Mountain TV (South Korea)

THE DISTRIBUTOR: Bethel Global Media Contents

THE CONCEPT: Two hosts – one Korean and one Spanish – explore each other's country and compete in challenges along the way

Notable as surely the first coproduction between South Korea and Spain, *Strangers in the Wild* pits a pair of adventurous hosts from either end of the Eurasian landmass – one a Korean B-Boy and the other a Spanish comedian – against each as they explore the other's country. Ultimately, they find mutual ground and become firm friends.

As a part culture-clash, part-extreme sports challenge and part-travelogue series, the 3x60mins show utilises areas of production expertise specific to Korea and Spain, says Bethel Global Media Contents CEO Miles Choi.

"Travelogues are popular in Korea and extreme sports are popular in Europe, and that's

why there's been lots of interest in the East and West," he says.

Bethel plans to push the show as a format at NATPE Europe. Choi says the firm is working on a coproduced version with an unnamed Chinese partner, but expects its reach to go much further than Asia.

"We thought we could make a format that could work globally, and not just as a format but as a finished programme. This is workable for filming in all kinds of territories," he explains.

The original series had the backing of Korean cable thematic network Mountain TV, which produces original content and the Korean Cultural Agency, and came about after Seoul-based Bethel and Spain's Zanskar met at MIPCOM 2013.

Eighteen deals for the finished tape are currently in the pipeline, with one – with iCable in Hong Kong – confirmed at this stage.

Choi says this is because it has managed to bridge the gap between Asian and European programming tastes – Europe rarely buys in Asian finished shows, and vice versa. Canal+ in Spain is expected to sign on.

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It was inspiring to be a part of it.

NATPE Miami was a great catalyst for sharing new ideas.”

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Several broadcasters have already acquired football corruption doc *FIFA and the Price of Football* as the scandal into the sport's governing body rages on.

The one-off investigation, from Germany's WDR, delves into the working practices of world football's governing body as well as the alleged corruption scandal that has engulfed the organisation in recent months.

It also looks at the living conditions of workers building World Cup stadiums and facilities – another current hot button topic.

The show originally went out on North Rhine-Westphalia pubcaster WDR, as part of its *Die Story im Ersten* current affairs strand.

It is sold by Autentic Distribution, the joint venture sales house of WDR mediagroup and German doc firm Autentic. The firm's distribution chief, Anne Hufnagel, says the producers travelled to Qatar and Russia to find out how workers were being treated and were arrested in the process.

"This was already a big story and has just got bigger with everything that has happened," Hufnagel says, pointing to its current relevance. "Our clients are mainly the public channels, or



THE SHOW: *FIFA and the Price of Football*

THE PRODUCER: WDR

THE BROADCASTERS: WDR (Germany), ORF (Austria), VRT (Belgium), NRK (Norway), SFR/RTS (Switzerland)

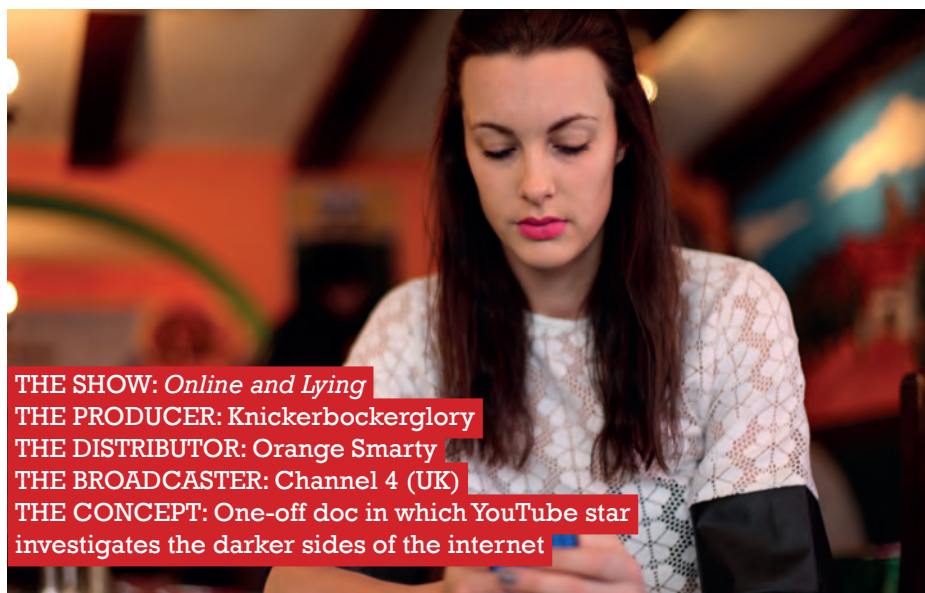
THE DISTRIBUTOR: Autentic Distribution

THE CONCEPT: Investigative doc looking at alleged corruption within FIFA

private channels focused on sport."

With NATPE Europe in mind she says the doc should do well in Russia, Eastern Europe and

the Baltics. Hufnagel adds there is a subtitled version ready and it is expected to play well on PSB channels.



THE SHOW: *Online and Lying*

THE PRODUCER: Knickerbockerglory

THE DISTRIBUTOR: Orange Smarty

THE BROADCASTER: Channel 4 (UK)

THE CONCEPT: One-off doc in which YouTube star investigates the darker sides of the internet

An unusual but interesting option for buyers seeking thought-provoking factual entertainment at NATPE Europe this year is *Online and Lying* from Karen Young's indie distributor Orange Smarty, which she established after exiting the now-defunct Electric Sky.

Orange Smarty will be in town selling the show, a Channel 4 commission from UK

indie Knickerbockerglory about the issues arising from the prevalence of the internet and social media. Presented by YouTube star Emily Hartridge, the show explores themes such as stolen online identities, cyber self-harming, phishing, catfishing, honeytrapping, hacking, selfie obsessives and net hoaxing.

Hartridge meets victims, perpetrators and

social media experts to build a picture of where the dangers of web surfing truly lie. Young says the show works for a core 18-35 demographic, but also for older viewers looking for information on something they may not naturally understand.

"We listen to our buyers and what they need, and when the something like this comes along we know it's right," she says, adding many channels are looking to "bridge the gap" between them and their younger audiences, "and a way to do that is to bring in someone who already has a very big following online".

Young expects the central and eastern European interest in the show to come from the SVOD space, which is fast growing in the region.

"There's been a big increase in multiplatform in the CEE region, and with the legislation around pay TV in Russia, [there's more opportunity]," she says. "We're not sure what effect that will have, but there's definitely been an increase in OTT and SVOD models and this content is perfect for those platforms."

Orange Smarty is close to closing 20 deals after launching the show at MIPTV, where it was one of the distributor's most-requested titles. **TBI**



Another year of excess, exuberance and extreme selling at the Hollywood studios has come and gone, but the nature of the process is changing, writes Jesse Whittock

LA Screenings: wrap party

Last month's LA Screenings began as they shouldn't – grey clouds and prolonged rain showers dampening the spirits of the buyers flying in to Hollywood. Locals hyperbolically claimed California had not seen any "any rain for two years", further adding to the misery.

Poor weather aside, there were also unusual trends emerging on the studio lots. Chatter among acquisitions execs included the value (or otherwise) of output deals, a perceived level of overkill in the superhero genre, local content versus US procedurals and a feeling the quality in 2015 outmatched that of previous years.

Disney Media Distribution had a wide slate of procedurals, serials, family series and comedies, while NBCUniversal International Television Distribution and Twentieth Century Fox Television Distribution had sizeable collections of new dramas and sitcoms.

Buyers on the ground spoke of their surprise Warner Bros. International

Television Distribution had no comedies on its slate, especially as it supplies lead broadcast network CBS with almost all of its multi-cam comedies. Sony Pictures Television, meanwhile, had one of its smallest network slates in recent years, with just ABC's *Dr. Ken* and NBC's *The Player* on sale.

THE WINNERS

Disney Media Distribution and CBS Studios International were singled out for bringing strong slates to market, with cable fare also looking like it will continue to make an impression around the world in the 2015-16 television season.

Disney's recent shift to darker, more complex programming is paying off: LA serial killer drama *Wicked City* ("my favourite show of this year's crop," one buyer told TBI), FBI terrorism serial *Quantico*, Shonda

Rhimes's drama *The Catch* and mystery-thriller *The Family* were all talked about as truly innovative projects that would work well internationally. There was also praise for a seven-minute *Muppets* trailer and John Stamos comedy vehicle *Grandfathered*.

CBSSI, meanwhile, had the sleeper hit of the market in *Crazy Ex-Girlfriend* (pictured left), which was developed for Showtime but ended up on The CW. Described to TBI by one buyer as "wonderful filth", the show stars internet music-comedy star Rachel Bloom as a young woman who packs in her high-flying but unfulfilling New York law job to move to West Covina, California to chase a former boyfriend. The blue language, near-the-knuckle jokes and set-pieces had buyers wincing and roaring with laughter at the same time.

The show's potential on The CW in the US and further afield will be down to what cuts and edits are made from now until airing, with some buyers telling TBI they would take it in its current form, but will wait to see the final on-air product before committing budget.

Also singled out for praise was another Showtime developed-cable series, *Billions*, in which Damian Lewis and Paul Giamatti bump heads in a game of high-finance chicken.

"We haven't had a series that makes us think 'yes' for a couple of years, but that could be it," one European buyer said. TBI humbly suggests its cold-open was the most attention-grabbing of the pilots on show this year.

CABLE INFLUENCE & SUPERHERO DEBATE

Over at Sony, *The Player* was lauded as a fun, *Blacklist*-style effort, while

BUYER PROFILE: STEPHEN MOWBRAY - SVT

SVT was in Hollywood chasing shows with a 'wow factor' that will create buzz among the Swedish pubcaster's audiences.

SVT has six drama slots a week, most of which are at 9.30pm or 10pm, and is in the market for drama or comedy that veers away from traditional genres such as cop procedurals and instead takes a louder approach.



"A few years ago procedurals were the be-all-and-end-all, but we want something that people will be talking about the next day," says Stephen Mowbray, SVT's head of programme acquisitions.

He cites Showtime's *Homeland* and HBO's *True Detective* as drama acquisitions that have hit this brief in recent years, adding: "The last time we got that 'oh my god' feeling was from *Homeland*. I don't want nice family banter that we can get from Europe; I want something that people will react to."

Mowbray adds US acquisitions have to deliver audiences akin to those SVT would get for local productions or cheaper European acquisitions to be considered successful. "They have to be able to deliver market share that any other show would," he says.

Mowbray also notes that shows such as The CW's *Crazy Ex-Girlfriend*, which was initially developed for cable, suggest the US networks were become more risqué in their approach comedy. "The studios are pushing the envelope in comedy," he adds.



cable series *Mad Dogs*, which is based on the Sky series from the UK, was seen as a very strong pilot with potential for multiple seasons.

There were mixed reviews of Warner Bros. International Television Distribution's slate. *Blindspot* was the buzziest pre-market series besides ABC's *The Muppets*, which was especially well-received, while *Rush Hour* had viewers on the Burbank lot praising the casting, notably of Justin Hires in the Chris Tucker role.

Lucifer, an effort for Fox in which the devil decides to leave the Underworld and instead help the LAPD, was another singled out for great casting. Brit Tom Ellis plays a quick-witted Lord of Hell as your favourite worst-nightmare, and sales have already been secured.

Supergirl, meanwhile, came in for both praise and criticism. Some dialogue was considered a little forced and there were privately expressed concerns over Melissa Benoist's bookish portrayal of the lead character, but overall the feeling was another comic book hit is on the way, this time for broadcaster CBS.

But with both *Lucifer* and *Supergirl* representing yet more comic book adaptations (along with DC's *Legends of Tomorrow* for The CW) there will be 10 superhero-derived series on network television in the 2015-16 season.

"It feels like overkill," one buyer told TBI on the condition of anonymity. "We all wonder how long it's going to continue," another added.

MEDICAL MARVELS

Pre-market, there was plenty of talk about the new medical procedurals – namely NBCUniversal's *Heartbreaker* and *Chicago Med*, Fox's *Rosewood* and Disney's *Code Black*.

The studios certainly feel international channels are looking for 'the new *ER*', especially with CBS's *CSI: Crime Scene Investigation* coming to an end and networks subsequently with large holes in their slates.

"We think we've got a real opportunity – people are always fascinated by medical drama," says NBCUITVD and Universal Networks International president Belinda Menendez.

In the event, it was *Code Black* latter's unique take – a drama set in



Code Black

an ER room that handles a crazily high number of crash codes a year – and shooting style (raw shots aping the 2013 Ryan McGarry documentary it was based on) that seemed to have piqued most interest, though *Heartbreaker* and *Chicago Med* have sold to Global in Canada.

Code Black follows Marcia Gay Harden as a doctor leading new recruits in the understaffed and overworked ER in LA. It was one of several deals Global's rival broadcaster CTV secured, along with *Quantico*, *The Catch*, *Blood & Oil*, *Blindspot* and *DC's Legends of Tomorrow*.

"We don't want to give it the commentators' curse of the new *ER*, but

BUYER PROFILE: DERMOT HORAN – RTÉ

Irish pubcaster RTÉ was at the Screenings searching for three dramas to replace reliable trio *CSI*, *The Mentalist* and *Revenge*.

The broadcaster also needs a new sitcom to sit alongside *The Big Bang Theory* and *Two Broke Girls*, but has made fresh dramas the priority.

This comes as Jerry Bruckheimer's CBS procedural *CSI* comes to a close after 15 seasons; *The Mentalist* after seven; and ABC's *Revenge* after four.

"This year we have definitely lost those shows, so we have three slots of 22 episodes that we will need replacements for," says RTÉ's director of programme acquisitions, Dermot Horan.

He pointed to a batch of new procedurals, which include Disney Media Distribution-sold *Code Black* and Twentieth Century Fox Television Distribution's *The Frankenstein Code*.

Various buyers at the studio lots have voiced concern over a perceived lack of multi-cam sitcoms on offer this year.

Notably Warner Bros. Television, which usually supplies leading network CBS, has none on its slate. This is in part due to CBS having two nights of American football this season, meaning a reduction in available slots until later in the year.

"What we would like to see are some new sitcoms," said Horan. "There are some single-camera comedies [on studio slates], but there doesn't seem to be many multi-cam sitcoms."



ARMANDO NUNEZ, CBS GLOBAL DISTRIBUTION GROUP

TBI: How important is the LA Screenings compared with the various other international markets?

AN: It has become the most important event of the year and the actual number of platforms and people coming here for this ritual is increasing, and that is a testament to the demand there is out there. The broadcasters who in leaner times sent fewer people are sending bigger groups and there has also been an evolution in how we screen content; we now have a number of different screenings, in Prague, London and Madrid as well as LA. I'm not a big fan of online screening – acquiring a show is just one part of the process and coming to the Screenings means [buyers] can understand the marketing, scheduling and everything else about a show.

TBI: There are several movie-to-TV projects this year and you have one of them with new procedural *Limitless*.

AN: CBS now has a reputation for procedurals with a twist. *Limitless* is based on the 2011 movie with Bradley Cooper and he is in the pilot. The international market is clamouring for procedurals and they are working increasingly well. They work, and work for a long time across many cycles. From an investment point of view, if a show only goes to six episodes, it does no-one any good. First and foremost it has to work in the US, and *Limitless* has the biggest chance because it is on CBS, on Tuesdays [at 10pm] after two top dramas in *NCIS* and *NCIS: New Orleans*.



TBI: Tell us about the new comedies; *Angel from Hell* and *Crazy Ex-Girlfriend*, which initially was developed for cable.

AN: Comedy is trickier to develop and get right. It's always interesting to see how comedies are absorbed by the 1,600 or 1,700 buyers. *Crazy Ex-Girlfriend* was developed for Showtime, but The CW has it, and the pilot has not been redone for them.

Angel From Hell and has a more unique perspective than a lot of multi-cam comedies with their studio audiences. Jane [Lynch] stars and is very well known from *Glee*, so there is that built-in recognition. It's a comedy and drama at the same time.

MARION EDWARDS, TWENTIETH CENTURY FOX TELEVISION DISTRIBUTION

TBI: What's new about your 2015-16 slate?

ME: We've got a big slate and have been working together with our production units to get more procedural dramas. We've established ourselves as a serialised specialist, but buyers want fresh procedurals and we need them in our line-up. Since Dana Walden and Gary Newman took over a relationship growing between our production units and the network similar to what CBS, ABC and NBC have. That's why you'll see more additional content.

TBI: *Minority Report* has garnered plenty of buzz. What is your take on it?

ME: One thing out of many that's interesting about *Minority Report* is it's the first time Spielberg has authorised a TV series of one of his films. He also took an executive producer credit, which he doesn't always do, and that's a great endorsement from the man. Tonally, it's futuristic in an accessible way, and has been screening really, really well.



TBI: That's one procedural, and Fox has others this year too.

ME: Yes, *The Frankenstein Code*. It is intriguing for all of us to think on the chance to come back and fix the mistakes of the past but also about the dangers of that. We had mixed emotions about the name, as it's not the original Frankenstein story. Our character is definitely a monster, but of a really different kind. It is another that has been screening really well.

TBI: What's fresh about Rob Lowe's new legal comedy, *The Grinder*?

ME: Well, it's absolutely hilarious and plays to Rob's strengths: he doesn't take himself too seriously, but knows what makes a great network comedy. This is a funny family drama in which he tries to remake his life in a more meaningful way.

TBI: You've also got a new comedy, *Life in Pieces*, on CBS, which is one of the more successful networks for sitcom.

ME: Everyone is looking to try to portray drama – *Modern Family* was a very big success because it does that, and people are now looking for the next really human TV family. This one looks at people from today's world.

BELINDA MENENDEZ, NBCU INTERNATIONAL TELEVISION DISTRIBUTION

TBI: There seems to be a wide selection of comedies on the NBCU slate this year.

BM: We really like to focus on placing our comedies with the right networks that can really drive the awareness of the shows, and the breadth of comedies we've got this year is great for our customers. *Hot & Bothered* with Eva Longoria is one we have a lot of confidence in. She's an established star and the themes of that show are very universal. They will also find those themes in *Crowded*.

TBI: From an international perspective, *You, Me and the End of the World* [aka *Apocalypse Slough*] is a particularly interesting show due to its roots in the UK. What makes it special?

BM: It's a really compelling theme; everybody wants to know about what would happen at the end of the world and this is a really interesting take on that. It's a unique project coming in from NBCU International Television, Working Title and Sky. It's an edgy look at the end of the world and we are expecting a lot of interest in that.

TBI: A lot has been made of America Ferrara (*Ugly Betty*) starring in *Superstore*. How well can that one do, and what role will she play in its success?

BM: We know workplace comedies work very well with our audiences; we did very well with *The Office*. This is set in a supermarket and is about the relationships between the employees. You've got a great breadth of cast with different backgrounds that have to work together. Added to that, America Ferrara is a really great comedic actress and we think this will work with our audiences.

MARK ENDEMANO ABC/DISNEY MEDIA DISTRIBUTION

TBI: *The Muppets* has got the international business hyped. What can we expect from the show?

ME: We're really excited to see *The Muppets* return to primetime TV. The format is still kids- and family-inclusive, but it is much more adult-skewed and certainly has more of a twist to it. What's great is the incredible writers and execs – Bill Prady from *The Big Bang Theory* and Bob Kushell from *Anger Management* – and we can't wait to see what they can do with this property.

TBI: What is the tone of the show?

ME: It's not often you get the chance to take something with such heritage and modernise it for today. Think of *Modern Family* and how they made that with a mockumentary style with classic dual-level humour.

Galavant and *Black-ish* were two shows that did really well on the ABC network. *Galavant* in particular was described to me by buyers as a 'guilty pleasure' so we're absolutely delighted to have both of those returning. The more episodes we get for comedy the better.

TBI: Elsewhere, John Stamos (*Full House*) is playing the lead in *Grandfathered* for Fox – that was well-received at market.

ME: John Stamos has great credentials and has a lot invested in this as an executive producer. It is supposed to be him playing a version of himself – he's a charismatic guy who does well with the ladies, but finds out that he's a grandfather. The dynamics could be fantastic there.

Family comedies like *Home Improvement* just play and play and play and we'd be delighted for a really successful network comedy with this one.

TBI: It's not a new season DMD slate without a new Shonda Rhimes show. How does *The Catch* work alongside her other shows?

ME: There is no much thing as too much Shonda. I don't know how she keeps doing it, but she keeps doing it. She is on an incredible streak of



creating glossy, sassy dramas with intelligent dialogue. *How to Get Away with Murder* is the number two new drama in the States and has been getting great traction across Europe as well. *Greys* continues to play well and then there's *Scandal* as well. *The Catch* has that same seal of quality that everybody wants.

TBI: There are also darker shows on your slate this year.

ME: *Quantico* is one really intriguing story. It has a great looking cast, has a very serious story thread and the storyline flashes back and forwards. *Blacklist* did very well – there's no question about that – and if we could get a similar level of success we'd be pleased with that. With all of these things, it comes down to the quality of the writing.

TBI: *Wicked City* also feels like it has a cable vibe about it.

ME: *Wicked City* has a story that will be resolved like *American Crime* [from last year's crop]. This has got a great eighties soundtrack and is set on the Sunset Strip. It's very cool, but gritty and dark as well.

it would be nice, wouldn't it," says Disney Media Distribution general manager and senior VP, EMEA Mark Endemano. "We hope it gets the time and space to grow its own identity, and for it to not have that weight on its shoulders. The premise is great."

OUT WITH OUTPUTS?

The other main talking point was that of output deals or, more specifically, the future of such agreements: Screenings week saw Nine Network in Australia walk away from its pact with Warner Bros. A figure of A\$100 million (US\$78.9 million) per year was claimed to be the deal's value, and it is clear Nine no longer sees that as wise expenditure.

One European buyer told TBI their long-running output deal with one Hollywood studio was "the single biggest problem we have", with one or two reliable and strong-rating shows no longer making up the shortfall in those that either don't rate or are cancelled early.

Of course, this could all be posturing to drive down costs for what is still regarded as the A-grade of global scripted content – no doubt studio

bosses will see it that way.

However, many buyers are now pointing to the huge numbers of other options available – strong coproduced fare, UK dramas, SVOD originals and programming from newer international drama markets such as France and Germany.

STUDIOS STRENGTHEN

The Hollywood studios' ability to continually churn out good-looking, exciting television cannot be overstated – the pilot system remains rock solid, if expensive. That straight-to-series orders are now established means costs are coming down, and there is no discernible difference on-screen.

While Disney had the best-received slate this year, each studio has excellent new programming and can look forwards to another year of strong sales, judging by the huge numbers of buyers from the broadcast, SVOD, free- and pay-TV worlds in Hollywood last month. How those deals are structured in an era of on-demand, technological innovation and rights scrambles is another story. **TBI**

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TV Connect Africa

17th - 19th November 2015, Cape Town Convention Centre, South Africa



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2015-16+++US NETWORK PICK-UPS 2015-16+++US NETWORK



DR. KEN (Prod: Old Charlie Prods, ABC Studios, Davis Ents, A Stern Talking to Prods, Sony Pictures TV Dist: Sony)
OIL (Prod: AC Signature Dist: Disney)
OF KINGS AND PROPHETS (Prod: ABC Studios Dist: Disney)
QUANTICO (Prod: ABC Studios, Mark Gordon Company Dist: Disney)

THE CATCH (Prod: Shondaland, ABC Studios Dist: Disney)
THE FAMILY (Prod: ABC Studios, Mandeville TV Dist: Disney)
THE MUPPETS (Prod: ABC Studios Dist: Disney)
THE REAL O'NEALS (Prod: ABC Studios Dist: Disney)
WICKED CITY (Prod: ABC Studios Dist: Disney)



ANGEL FROM HELL (Prod: CBS TV Studios Dist: CBS)
CODE BLACK (Prod: ABC Studios Dist: Disney)
CRIMINAL MINDS: BEYOND BORDERS (Prod: ABC Studios, CBS TV Studios Dist: Disney)
LIFE IN PIECES (Prod: 20th Century Fox TV, Kapital Ents Dist: Fox)

LIMITLESS (Prod: CBS TV Studios, K/O Paper Products, Yet To Be Named Co., Relativity Media Dist: CBS)
RUSH HOUR (Prod: Warner Bros. TV Dist: Warner Bros.)
SUPERGIRL (Prod: Warner Bros. TV, Berlanti Prods, DC Ents Dist: Warner Bros.)
ZOO (Prod: CBS TV Studios, James Patterson Ents, Midnight Radio, Treeline Films Dist: CBS)



BORDERTOWN Prod: 20th Century Fox TV, Banana Zoo Prods, Fuzzy Door Prods, Bento Box Ents Dist: Fox)
GRANDFATHERED (Prod: ABC Studios, 20th Century Fox TV Dist: Disney)
LUCIFER (Prod: Warner Bros. TV, Aggressive Mediocrity, Jerry Bruckheimer TV Dist: Warner Bros.)
MINORITY REPORT (Prod: Amblin TV, Paramount TV, 20th Century Fox TV Dist: Fox)
ROSEWOOD (Prod: 20th Century Fox TV, Temple Hill Ents Dist: Fox)

SCREAM QUEENS (20th Century Fox TV, Ryan Murphy Prods, Brad Falchuk Teley-Vision Dist: Fox)
THE FRANKENSTEIN CODE (Prod: 20th Century Fox TV Dist: Fox)
THE GUIDE TO SURVIVING LIFE (Prod: 20th Century Fox TV, The Jackal Group Dist: Fox)
THE GRINDER (Prod: 20th Century Fox TV Dist: Fox)
THE X-FILES (Prod: 20th Century Fox TV, Ten Thirteen Prods Dist: Fox)



BLINDSPOT (Prod: Warner Bros. TV, Berlanti Prods Dist: Warner Bros.)
COACH (Prod: Universal TV Dist: NBCU)
COAT OF MANY COLORS (Prod: Warner Bros. TV, Magnolia Hill Ents Dist: Warner Bros.)
CHICAGO MED (Prod: Universal TV, Wolf Films Dist: NBCU)
CROWDED (Prod: Universal TV, Hazy Mills Prods Dist: NBCU)
GAME OF SILENCE (Prod: Sony Pictures TV, Universal TV, Carol Mendelsohn Prods Dist: NBCU)
HEARTBREAKER (Prod: Universal TV Dist: NBCU)
HEROES REBORN (Prod: Universal TV, Imperative Ents, Tailwind Prods Dist: NBCU)

HOT & BOTHERED (Prod: Universal TV, UnbeliEVAble Ents, Tall and Short Prods Dist: NBCU)
PEOPLE ARE TALKING (Prod: Universal TV, Will Packer Prods Dist: NBCU)
SHADES OF BLUE (Prod: Universal TV, Nuyorican Prods, EGT, Ryan Seacrest Prods Dist: NBCU)
SUPERSTORE (Prod: Universal TV, The District Dist: NBCU)
THE PLAYER (Prod: Sony Pictures TV, Davis Ents, Kung Fu Monkey Dist: Sony)
THE REAPER (Prod: The Weinstein Co. Dist: TBA)
YOU, ME AND THE END OF THE WORLD (Prod: Working Title TV, Sky, Bigballs Films Dist: NBCU)



CONTAINMENT (Prod: Warner Bros. TV, My So-Called Company Dist: Warner Bros.)
CRAZY EX-GIRLFRIEND (Prod: CBS TV Studios Dist: CBS)
DC's LEGENDS OF TOMORROW (Prod: Warner Bros TV, Bonanza Prods, Berlanti Prods Dist: Warner Bros.)

Key (full distribution companies' names)
CBS: CBS Studios International
Disney: Disney Media Distribution
NBCU: NBCUniversal International Television Distribution
Sony: Sony Pictures Television
Fox: 20th Century Fox Television Distribution
Warner Bros.: Warner Bros. Worldwide Television Distribution

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LAST WORD

SOPHIE FERRON



All change in Canada

For the very few still yet to hear the news, the Canadian TV landscape has undergone a seismic shift. Just weeks ago, 55% of daytime output for local stations had to be home-grown. Now regulator Canadian Radio-television and Telecommunications Commission has cut that quota to zero.

Change, good or bad, is a scary thing and in this case many will think the new rules spell bad news for the independent sector – Canadian television production is a C\$2.5 billion (US\$2.1 billion) industry. It is estimated that Canadian television production supports approximately 50,000 jobs in Canada. With the new CRTC guidelines, I'm afraid this number might shrink by 50%, which would be a huge blow to any industry.

The broadcasters we used to rely on for years to run magazine and lifestyle shows are free now to do what they want. Now that the quota is no more, we'll be competing with a wide variety of content (such as re-runs of *Dallas*) for airtime. Factual entertainment producers will be the most fearful, because it's mainly their shows on the daytime programming grids. Some producers will be seriously thinking about alternative career paths.

The regulations do not cover competing services like Netflix, so in order for the networks to remain competitive with new VOD entrants to the market the burden of the quota has been removed. However, by doing so, it changes the established industry model that has been in place since many indie producers first started out. The thinking is, 'if we want Canadian content to go

global, we need to compete more aggressively, especially when the advance in technology has created more of a free market'.

Ultimately, it comes down to competition and money. Canadian producers can't think of Canada being our local market anymore, and that is a major game changer. Also, international and Canadian producers could be competing for the same Canadian client – especially in English-speaking Canada.

Of course, we need to do all there is to do in terms of representation to make certain we can influence some rules of the market, and I trust that my professional associations CMPA (Canadian Media Production Association) and AQPM (Quebec Association of Media Production) will do what they need to do – they have my full support.

However, that doesn't mean producers don't need to adapt and try to make the best of things in this brave new world. After all, isn't creativity at the core of our business? By that I don't just mean editorially and in terms of production value, I mean from the minute we negotiate a deal we need to be thinking ahead. I can see production companies perhaps entering into a new style of collaboration with the broadcaster; rights-sharing, co-developing, risk-sharing and so on. Some producers might be more determined to hold onto their rights and develop new intellectual property to exploit.

We can't stand still because the smaller producers among us will have a shorter lifespan, unless of course they partner with bigger players. However, those who produce the big shiny floor

or high-end scripted primetime shows, should at least benefit from a proportionally bigger production budget per show because we will be producing fewer hours.

Canadian producers must do what too few have done before – think internationally. We have to be more business-oriented and aggressive in the global market. Too few of us have thought that way in the past because then it wasn't a priority. Now it is.

The quality of Canadian TV – both English- and French-language content – is getting better all the time. A good example of this is drama, award-winning *Orphan Black*. Another series, *Remedy*, has been optioned internationally as a format by numerous countries. In French-speaking Canada, the award-winning *Unité 9* and cop drama *19-2*, both from public broadcaster the CBC's Radio-Canada, are popular dramas. The latter has also been reversioned as a format for English-speaking Canada. Both versions lend themselves to being adapted for international markets, and Content Television has acquired distribution rights.

In Québec, 19 of our top 20 shows are locally produced. It is because of this the French-speaking sector might be less affected than the English one: local talent is so popular in French-Canada, and viewers love to see their own local star performers on TV.

There are clearly lots of opportunities for the independent sector to thrive amidst the changes. We just need to embrace it in the right way after we figure out how.

Both producers and broadcasters are affected and instead of guessing what will happen, we should work together in deciding. One can't exist without the other and we need to define the next steps the new business model needs to work for all and will undoubtedly mean IP.

What is lacking right now is a dialogue between the independent producers and the broadcasters. Both sides need to start talking and listening to each other now. **TBI**

Canadian producers must do what too few have done before – think internationally. We have to be more business-oriented and aggressive in the global market.

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